MODERN JAPANESE PRINTS

THE TOLEDO MUSEUM OF ART

MODERN JAPANESE PRINTS

Printed from a photographic reproduction
of two exhibition catalogues of modern Japanese prints published by
The Toledo Museum of Art in 1930 and 1936.

DOROTHY BLAIR

THE TOLEDO MUSEUM OF ART
1997

Project Team 1930 and 1936

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Curator of Oriental Art

Dorothy Blair, Assistant Curator
of Oriental Art

Elin Johnson, Librarian

Nell Jaffe, Associate Editor
and Assistant Curator

George M. Furman,
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Printed by The McManus-Troup Co. (1930)
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Project Team 1997

David W. Steadman, Director

Christine Swenson,
Curator of Graphic Arts

Thomas Loeffler, Conservation
Technical Assistant, Graphic Arts

Julie McMaster, Archivist

Sandra E. Knudsen, Coordinator
of Scholarly Publications

Margot Campos, Graphic Design
Coordinator

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2445 Monroe Street
P. O. Box 1013
Toledo, Ohio 43697
Telephone 419-255-8000
Fax 419-255-5638

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On the cover: Hiroshi Yoshida (1876–1950), *Sailing Boats, Forenoon.* From the "Inland Sea" series. Color woodcut, 1926. Gift of Hubert D. Bennett, 1939.334 (cat. no. 251 in the 1930 catalogue).

FOREWORD

During the 1930s, two major exhibitions at The Toledo Museum of Art presented modern Japanese prints to American audiences. They reflected a nationwide interest in then-contemporary Japanese art, particularly color woodblock prints. The international art world of the twenties and thirties was permeated by intercultural exchange: American artists and collectors were intrigued by Japanese art forms, while Japanese artists were assimilating Western traditions. Other U.S. museums exhibited the delicate and bold work of modern Japanese artists, including the Detroit Institute of Arts, the Museum of Fine Arts, Boston, and the Corcoran Gallery of Art, Washington, D.C. However, the Toledo Museum was the first to publish in a detailed and scholarly fashion the works of fifteen of these printmakers. Even today, the Toledo catalogues remain one of the basic sources for information on Japanese printmaking in the years prior to World War II. Five hundred copies of each were printed, and they have been out of print since the exhibitions closed.

J. Arthur MacLean, Curator of Oriental Art, and Dorothy Blair, Assistant Curator, prepared the two exhibitions, displayed in March 1930 and January 1936. Dorothy Blair wrote the accompanying illustrated catalogues. We acknowledge her work by placing her name on the title page of this new edition. Based on enthusiastic national press notices, including an article in the *American Magazine of Art,* the 1930 exhibition was shown at the Honolulu Academy of Arts on its way back to Japan. The College Art Association circulated the 1936 exhibition to the Chattanooga Art Association; the George Walter Vincent Smith Art Gallery, Springfield, Massachusetts; and the Seattle Art Museum, all of which acquired prints for their collections.

As was the custom at the time, the prints were for sale, and hundreds were ordered from Japan during both exhibitions. Hubert D. Bennett, President of Toledo Scale Company and a Trustee of the Museum, was particularly fascinated by the medium. In 1939 he generously gave the Toledo Museum the 393 modern Japanese prints he had acquired, including work by Goyo, Shinsui, Hasui, Suizen, Shunsen, Kazuma, Shoson, Toyonari, Yoshida, Kampo, and Shiro. These images, and others acquired in later years, all appeared in the two exhibitions. All of the prints are still in remarkably good condition, showing the freshness of their original colors.

The occasion for this reprint is the exhibition *Hiroshi Yoshida: Master Printmaker,* which opened at the Toledo Museum April 15, 1997. The Museum owns 135 prints by Yoshida, today considered one of the masters of modern Japanese landscape printmaking. This is more than half of his total oeuvre, forming one of the most comprehensive collections of his work in the United States.

This book reprints the 1930 and the 1936 exhibition catalogues based on archival copies in the Museum's Art Reference Library. The two paperbound catalogues were somewhat different in size; they have been photographically adjusted to a trim size of six by nine inches. A new title page has been added and this brief foreword. A concordance of Toledo Museum accessions from these exhibitions and an index of artists' names, as transliterated in the original catalogues, have been added.

Christine Swenson
Curator of Graphic Arts

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THE TOLEDO MUSEUM OF ART

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MONROE STREET AT SCOTTWOOD AVENUE

CATALOGUE

A SPECIAL EXHIBITION OF MODERN JAPANESE PRINTS

IN GALLERIES IV, VI, VIII, VIIIA

MARCH 2 TO MARCH 30, 1930

TABLE OF DATES

The prints are dated and range within the years 1919 and 1929. This table will serve as a guide to the English equivalents of the Japanese dates quoted in the texts. (For example, "Taisho Ku Nen Ichi Gatsu" equals "Taisho Era, 9th year, 1st month", or January 1920.)

YEARS

TAISHO ERA (1912-1926 A. D.)

Japanese Year	English Year	Japanese Year	English Year
Ku Nen (9th Year)	1920	Ju-san Nen (13th Year)	1924
Ju Nen (10th Year)	1921	Ju-yo Nen (14th Year)	1925
Ju-ichi Nen (11th Year)	1922	Ju-go (15th Year)	1926
Ju-ni Nen (12th Year)	1923		

SHOWA ERA (1926)

Gannen (1st Year)	1926	San Nen (3rd Year)	1928
Ni Nen (2nd Year)	1927	Yo Nen (4th Year)	1929

MONTHS OF THE YEAR

Japanese Months	English Months	Japanese Months	English Months
Ichi Gatsu (1st Month)	January	Hachi Gatsu (8th Month)	August
Ni Gatsu (2nd Month)	February	Ku Gatsu (9th Month)	September
San Gatsu (3rd Month)	March	Ju Gatsu (10th Month)	October
Shi Gatsu (4th Month)	April	Ju-ichi Gatsu (11th Month)	November
Go Gatsu (5th Month)	May	Ju-ni Gatsu (12th Month	December
Roku Gatsu (6th Month)	June	Also called "Shiwasu" (Last Month)	
Shichi Gatsu (7th Month)	July		

SEASONS MENTIONED IN TEXT

Japanese Name	English Name	Japanese Name	English Name
Aki	Autumn	Shunjitsu	Spring Day
Fuyu	Winter	Shoka	Early Summer
Haru	Spring	Shoshu	Early Autumn
Natsu	Summer	Yoshun	Spring

FOREWORD

JAPANESE wood-block prints have been recognized since they first came to the attention of the western world as the finest examples of this type of graphic art that the world has ever seen. A continued interest in them, therefore, is but natural. Since the time of Hiroshige and Hokusai, however, they have lost the prestige they once had, and interest in them has been correspondingly small. We are now introduced to a new era of Japanese wood-block prints which may be called a period of Renaissance in this particular field. In any event, the last decade has seen a wonderful improvement in Japan in this phase of graphic arts. Several men have been responsible for this Renaissance and for raising the standard of Japanese prints. Among them are the ten represented in this exhibition.

It has been possible to acquire three hundred and forty-two titles representing the work of these men, the basis of a comprehensive survey of Japanese artists in this field. They include Hashiguchi-Goyo, Ito-Shinsui, Kawase-Hasui, Miki-Suizan, Natori-Shunsen, Oda-Kazuma, Ohara-Shoson, Yamamura-Koka, Yoshida-Hiroshi and Yoshikawa-Kampo.

Others might be included, of course, but the scope of the exhibition did not warrant the inclusion of all and the men chosen are in our opinion representative men in the field.

Due to the fact that the great earthquake cataclysm of 1923 not only destroyed the blocks of many of the titles represented in this exhibition, but also many of the prints, it is apropos that an inclusive catalogue include a descriptive record of each title and an illustration of each print.

In this catalogue we have endeavored to record, as far as we are able, the color schemes of these colorful graphic expressions, using the nomenclature of the Toledo Museum School of Design. These prints are so similar to their prototypes of the eighteenth and early nineteenth century, and yet so often different, in the use of color, that it became an interesting and finally a primary consideration in compiling the descriptive text of the catalogue.

It has not been possible to assemble all the titles printed in the last ten years by the ten artists named above. Some of the editions are entirely out, others are scarce and many were destroyed in 1923, but so far as we know the count is nearly complete. It is due to the splendid co-operation of our friend, Hiroshi Yoshida, wood-block print designer of Tokyo, that our exhibition is so complete. Our thanks are due to Mr. Yoshida and to those who assisted in assembling and preparing the titles.

No particular effort has been made in America to collect modern wood-block prints; therefore an inclusive contemporary exhibition of this character is refreshing and of great interest, not only because it gives a bird's eye view of the activity in the field of wood-block printing in the last decade, but because such an exposition is like a picture album of every-day life in Japan, from 1919 to 1929, the inclusive dates, making an historical and reference record for ourselves as well as for others. We recognize the skill of the designer, the block-cutter and printer, all three, whose skill in the past and even today has probably been unsurpassed. And furthermore it was Japanese wood-block printing that first introduced to the western world the art of Japan, while many a feature of present day graphic art in Europe and America has been gleaned from this source.

Some of the prints are no longer available, as the editions as a rule are small, but many are available and may be purchased.

5 Girl Combing Her Hair

HASHIGUCHI-KIYOSHI (GOYO)

Hashiguchi-Goyo* in his early years bore the name of Hashiguchi Kiyoshi, but when young he was much impressed by a beautiful pine tree which grew in his father's garden called "Goyo no matsu," the pine tree of five needles, therefore, he took as his artist name that of "Goyo" meaning Go (five) Yo (needles or leaves). He was born December 2, 1880 and died February 24, 1921 at the age of forty. He lived in the island of Kyushu. In 1899 he went to Tokyo and became the pupil of Hashimoto Gaho, who was then one of the greatest exponents of painting. He very soon took up the Western style of painting and finally graduated from the Tokyo School of Fine Arts in 1905 as one of the most promising students of his time. It was about this time that he began to design color prints at the request of Watanabe-Shozaburo, a publisher in Tokyo who has done much to encourage the modern revival of graphic arts in Japan. Not only does he design for wood-block prints but he illustrates, designs book covers, and paints both in European and Japanese style. At the Teiten (the Imperial Fine Art Exhibition) in Tokyo he received the highest award for one of his paintings entitled "Peacock and Indian Woman."

He is the outstanding print designer of modern times and his untimely death was a great loss to the school of Japanese graphic artists. His figures are to be compared most favorably with those of earlier artists who have made wood-block prints famous the world over. Prints by him are exceedingly rare as both blocks and existing prints were destroyed in the recent earthquake devastation of 1923.

His greatest ability is shown in his figure prints rather than in his landscapes or miscellaneous subjects.

* Died 1921.

Goyo

1 EVENING MOON AT KOBE (Kobe no Yoizuki)
Crescent moon in blue sky, shading into light red-purple; light red-orange in windows and in lower part of the light blue sky.
Signed "Goyoga" (Goyo drawing); also his seal "GY." Dated "Taisho Ku Nen Ichi Gatsu." Stamp, "Kobe no Yoizuki" (Evening Moon at Kobe).
$11\frac{3}{32}'' \times 17\frac{9}{16}''$

2 SANJO BRIDGE (Kyoto Sanjo Ohashi)
Snow scene; Higashi mountain in distance. Black skyline graded to grey; white snowflakes accentuate the snowstorm, though the houses in the middle distance are in clear atmosphere. Roofs covered with snow; walls, greyed pink and grey, with touches of green at the foot of the bridge and on the posts; blue river graded like the sky, with bridge and houses reflected in grey.
Signed "Goyo ga" (Goyo drawing); also his seal. Dated "Taisho Ku Nen Ichi Gatsu". "Kyoto Sanjo Ohashi" (Kyoto, Sanjo Bridge). $11\frac{1}{8}'' \times 17\frac{1}{2}''$

3 O-NAO WITH A TRAY (O-nao)
O-nao, a maid in Matsuyoshi Inn, Kyoto. Dark red-orange serving tray with brighter edge of same color; heavy kimono, green-grey, with very light red-orange crossbars and black collar; under-kimono, very light purple; *obi*, red-orange, blue and white tie-dye; greyed yellow apron. Dark red-orange hair comb. Low-keyed color scheme on very dark grey mica background.
Signed "Goyo ga" (Goyo drawing); also his seal. Dated "Taisho Ku Nen Ichi Gatsu." $15\frac{1}{8}'' \times 9\frac{7}{8}''$

4 GIRL WITH A ROUGE BRUSH
Portrait of Maiko Chiyo of Gion, Kyoto. Dark yellow-green kimono with bird, butterfly and leaf pattern in dark red, yellow-orange, blue and white; light under-kimono with embroidered grain pattern in gold and white and a dark red, yellow-orange and blue *obi*; head ornaments light red-orange, yellow-green, light blue and white; mirror cover, dark red, greyed yellow, yellow, orange and blue. The warm, buff-tinted mica background accentuates the flesh color.
Signed: "Goyo ga" (Goyo drawing); also his seal. Dated "Taisho Ku Nen Ni Gatsu." $15\frac{3}{16}'' \times 10\frac{9}{16}''$

5 WOMAN COMBING HER HAIR
Woman combing her long hair with light yellow comb: kimono, two values of blue and white with light red-orange sash.
Signed: "Goyo ga" (Goyo drawing); also his seal. Dated "Taisho Ku Nen San Gatsu." $17\frac{5}{16}'' \times 12\frac{13}{16}''$

6 WOMAN IN NEGLIGEE
Tall woman in red and white crepe kimono: light blue collar, and lining in high value of red-orange; in her mouth, her narrow yellow-green sash; in her hair, a yellow comb.
Signed: "Goyo ga" (Goyo drawing); also his seal. Dated "Taisho Ku Nen Go Gatsu". $18\frac{1}{2}'' \times 5\frac{5}{16}''$

7 WOMAN IN SUMMER DRESS

Woman in transparent black and white kimono; light red and white cushion before a dark red-orange lacquer dressing stand from which hangs a blue and white towel. Floor matting, grey-yellow; mica background, warm tinted yellow.

Signed: "Goyo ga" (Goyo drawing); also his seal. Dated "Taisho Ku Nen Roku Gatsu." 17⅝" x 10 15/16"

8 WOMAN AFTER THE BATH

Nude woman on red-orange cushion; robe in two values of blue and white; yellow floor matting; towel of lightest value of blue and white; light yellow comb. Wonderful pearly flesh tone produced by using the uncolored paper itself with the addition of an exceedingly delicate impression of light red-orange suggesting form and shadow.

Signed: "Goyo ga" (Goyo drawing); also his seal. Dated "Taisho Ku Nen Shichi Gatsu." 17¼" x 11 7/16"

9 DUCKS.

Two mandarin ducks in full color on a ground of blue water; silhouette of the diving duck shows through the water.

Signed: "Goyo ga" (Goyo drawing); also his seal. Dated "Taisho Ju Nen Hachi Gatsu." 9 11/16" x 14 15/16"

9A MOUNT IBUKI IN SNOW FROM TARUI

Snow-covered landscape; brown trees touched with red; narrow clear blue river; mountain in distance; graded grey sky flecked with snowflakes.

Signed: "Goyo ga" (Goyo drawing). Dated with red monkey stamp "Taisho Kanoe Saru no Toshi" (Taisho, year of the monkey [1920]). Imprint of the publisher, Watanabe. Edition 100 impressions. Lent by S. H. Mori, Chicago. 9 9/32" x 15 3/32"

9B RAIN AT YABAKEI VALLEY, KYUSHU

Rainstorm; rocky country road with horse and cart; multi-colored rocks and green banks. Beyond the narrow blue stream, warm grey hillside with farmhouses on the crest; in distance, graded grey mountain seen through silvery rain; grey sky beyond. In road, which is full puddles of blue water, a small boy with blue kimono and light orange-colored umbrella; a light orange-colored blanket over the black horse, and carter holds a light orange-colored umbrella high over his head; on the grey cart, a load of blue packages over which a light orange-colored covering is thrown.

Signed "Goyo ga" (Goyo drawing); also his seal. Left, vertical panel "Yabakei". Dated right, horizontal panel, "Taisho Shichi Nen." Lent by Kichi Tanaka, New York. 14¾" x 19⅝"

18 A Woman of Marumage

ITO-HAJIME (SHINSUI)

Ito-Hajime, whose artist name is Shinsui, was born in Tokyo in 1896. When a young boy, about twelve years of age, he worked for the Tokyo Printing Company, where he helped in drawing designs. Later, he decided to study art and became the pupil of Kaburaki-Kiyokata. After studying four years with Kaburaki-Kiyokata, his work was accepted by the Nihon Bijutsu-in Tenrankai, or Japanese Art Institute. From that time on he has received awards of special mention and medals for his paintings. He is primarily a painter, but is also a designer of wood-block prints, and noted as both painter and print designer of typical feminine types. Watanabe-Shozaburo is his publisher. His female portrait heads represent his best work. They have a human softness coupled with strength of design that ranks them among the best.

Ito-Shinsui has two hobbies, travel and the writing of verses.

10 TOILETTE (Kesho)

Half-nude seated woman with light tinted flesh tones; dark greyed blue-purple kimono striped with black, orange, and light red-purple; black collar; blue lining; portions of red undergarment visible. Yellow-orange comb. Background grey-blue, showing marks of the *baren*.

Signed, "Shinsui saku" (Shinsui work); also his seal "Ito". Dated "Taisho Juichi Nen Haru." Imprint of the publisher, Watanabe. Edition, 200 impressions.

$16\frac{1}{16}$" x $9\frac{1}{2}$"

11 GIRL IN UKATA (Ukata)

Girl in greyed-blue and white cotton kimono, called "Ukata;" tiny touch of red at the side, probably the end of a soft sash; *obi*, black, purple and white with light green streak; in her hair a light yellow-orange comb. Fan with five-leaved kiri motif

and yellow bamboo handle; yellow-green bamboo bench. Delicate grey background broken up by the marks of the *baren*.

Signed, "Shinsui;" also artist's seal "Ito". Dated "Taisho Ju-ichi Nen Shoka." Imprint of the publisher, Watanabe. Edition, 200 impressions $16\frac{3}{8}$" x $9\frac{7}{16}$"

12 ROUGING THE LIPS (KUCHIBENI)

Girl in red-orange kimono with light red design; grey-white under-kimono; in her hand a rouge pot; transparent light yellow-orange comb and elaborate hairpin touched with light blue. Light purplish background broken up by rotary marks of the *baren*.

Signed, "Shinsui ga" (Shinsui work); also his seal "Ito." Dated Ju-ichi Nen Ju Gatsu". Imprint of publisher, Watanabe, Edition, 200 impressions. $16\frac{1}{8}$" x $9\frac{1}{2}$"

13 WARMING AT A BRAZIER (KOTATSU)

Girl in heavy black kimono white kiri crest in center of back, at Japanese stove, called *kotatsu*, covered by heavy light red, blue and white tie-dye quilt with light orange border; red and purple under-kimono; inner collar, bright blue. Her head dress purple and green with light orange hairpin. Delicate grey background showing rotary marks of the *baren*.

Signed, "Shinsui ga" (Shinsui drawing); also his seal "Ito." Dated "Taisho Juni Nen Ichi Gatsu." Stamp, "Shi-zuri" (trial impression). Edition, 200 impressions. $16\frac{5}{8}$" x $9\frac{7}{16}$"

14 NIGHT SNOW (YORU NO YUKI)

Study of woman in black kimono lined with dark purple; brown colored scarf. One hand holds long sleeve before face, exposing a bit of the red under-kimono. The greyed-blue of the umbrella, graded grey background and darkened eyes, interpretive of night.

Signed, "Shinsui ga" (Shinsui drawing); also his seal "Ito". Dated, "Taisho Juni Nen Ichi Gatsu." Imprint of the publisher, Watanabe. Edition, 200 impressions. 16" x $9\frac{1}{2}$"

15 DANCING (ODORI)

Long-sleeved kimono with light red-purple wistaria pattern in light yellow-green, red-purple and white on a yellow-orange ground; white socks, and blue and white checked *obi*, with under-sash in two values of red-orange showing above it; at neck and sleeves an orange-red under-kimono. Blue high-lights in hair; light red flowered hairpin. Formal cherry blossoms above with white petals falling to the ground. Background, delicate blue graded through yellow to light red-orange.

Signed, "Shinsui ga" (Shinsui drawing); also his seal "Ito." Dated,"Taisho Juni Nen San Gatsu." Imprint of the publisher, Watanabe. Edition, 200 impressions. $16\frac{1}{16}$" x $9\frac{11}{16}$"

16 LISTENING TO THE INSECTS (MUSHI NO NE)

Young girl dressed in blue and white kimono with striped *obi* in red, green, orange, purple and black. Light yellow comb. Grey-black background indicative of night. Lantern with a bush-clover motif and shaded from light green to pink; brown lacquer base, and purple tassel on yellow ring.

Signed, "Shinsui ga" (Shinsui drawing). Dated, "Taisho Ju-ni Nen Roku Gatsu". Imprint of the publisher, Watanabe. Red seal "Shi-zuri". (Trial Impression). Edition, 200 impressions. 16" x $9\frac{5}{8}$"

17 A YOUNG GIRL (SHOJO)

Girl in black kimono with light medallions of cherry, plum and pine in light red, orange, yellow, green and white; *obi*, blue, dark red, purple, black and white; red under-kimono shows at collar and sleeve opening. Hair bound with red and yellow-orange band, the forepart with a colored silk ornament and pin, decorated with butterfly and floral motif in red-purple, red, yellow-orange, green, blue and purple. Background, broken grey tone with rotary marks of the *baren*.

Signed, "Shinsui ga" (Shinsui drawing); also his seal "Ito." Dated, "Taisho Ju-ni Nen Ju-ni Gatsu." Imprint of the publisher, Watanabe. Edition, 200 impressions. 16 1/8" x 9 5/8"

18 WOMAN OF MARUMAGE (MARUMAGE BIJIN)

Young girl in transparent black kimono with light grey square motifs; purple and white *obi*. Grayed yellow comb and blue and white and yellow ornaments. Transparent fan. Light mica background

Signed, "Shinsui saku" (Shinsui work); also his seal "Ito." Dated, "Taisho Ju-san Nen Shichi Gatsu." Imprint of publisher, Watanabe. Edition, 200 impressions. 14 15/16" x 10 1/16"

19 UNDER-KIMONO (NAGAJUBAN)

Girl smoothing her hair with a comb; kimono, red-orange, yellow-orange, and white tie-dye; purple checked collar; *obi*, striped in dark red, dark green, white and black. Greyed yellow comb, and pink and white, yellow, dark blue and red-orange ornaments. Background, light grey mica.

Signed, "Shinsui ga" (Shinsui drawing); also his seal. Dated, "Showa Ni Nen". Copyright stamp of Watanabe-Shozaburo. Edition, 200 impressions. 16 3/16" x 10 1/16"

20 BLACK NECKBAND (KURO ERI)

Woman in grey, dark-grey, red, white and purple pin-striped kimono; black collar; two under-kimono, one blue, with yellow and light red cherry blossoms, and one red; red-purple tie-dye material shows at slashes in the kimono. In hair, red-orange clasp and yellow comb. A bit of purple in the lower left corner; mirror, a yellow-orange lacquer frame. Background grey, with marks of the *baren*. Reflection in mirror carried out in higher values of the colors used.

Signed, "Shinsui ga" (Shinsui drawing); also his seal. Dated, "Showa San Nen Haru." Edition, 200 impressions. 14 3/4" x 10 1/4"

21 PAINTING THE EYEBROWS (MAYU-SUMI)

Woman in blue-purple kimono, white squared pattern, blue and orange lines; black collar; blue and white and light red kimono beneath. Hair bound with a greyed-yellow fillet. Dressing table decorations yellow; an orange-handled powder brush hangs on it. Rouge brush red-orange handle. Background, brilliant red.

Signed "Shinsui ga" (Shinsui drawing;) also his seal. Dated, "Showa San Nen Ichi Gatsu." Circular stamp of publisher, Watanabe. Edition, 200 impressions. 14 15/16" x 10 5/8"

22 AFTER THE BATH (YOKUGO)

Woman in dark blue kimono, leaf flower design in two tones of lighter blue;

yellow hair-comb, purple and white ornament, green jade hairpin. Background of grey showing vertical and circular marks of the *baren*.

Signed "Shinsui ga" (Shinsui drawing); also his seal. Dated, "Showa Yo Nen Shoka." Edition, 200 impressions. 16⅛" x 10⅜"

23 MOSQUITO NET (KAYA)

Girl in white kimono, leaf and flower motif in two values of blue; net with green design and blue border; yellow metal ring, and weighted hook on a green cord suspended from above. Graded dark ground indicative of night. An interesting composition like a figure in a window opening.

Signed "Shinsui ga" (Shinsui drawing); also his seal. Dated, "Showa Yo Nen Go Gatsu." Edition, 250 impressions. 16$\frac{1}{16}$" x 10$\frac{3}{16}$"

24 PAINTING THE LIPS (BENI)

Girl in kimono of grey with carnations in red, purple, white and green, and of blue with allover water and wave pattern; green collar; orange and white tie-dye cushion; *obi*, dark red-purple and white checks. In hair yellow tortoise-shell comb with a touch of red and black; black lacquer dressing stand with powder puffs, comb and cover of rouge box which girl holds in her hand; at corner of cushion, yellow box with blue and white cover-cloth. Background, delicate purple with rotary marks of the *baren*.

Signed, "Shinsui ga" (Shinsui drawing); also his seal. Dated "Showa Yo Nen Go Gatsu." Edition, 250 impressions. 16$\frac{1}{16}$" x 10¼"

24A ON RYOGOKU BRIDGE

Girl in transparent black kimono with light red undergarment showing through; blue and white *obi*; yellow hair comb, and purple and gold ornaments. Greyed yellow bridge railing and delicate blue water of the Sumida River; bluish buildings and light red lamplight just visible in distance. Grey sky indicative of night.

Signed, "Shinsui"; also his seal "Ito". Dated, "Taisho Ju-ichi Nen Natsu." Circular stamp of publisher, Watanabe. Edition, 200 impressions. Lent by S. H Mori, Chicago. 16¼" x 9½",

24 B THE BATH

Nude figure with curious transparent effect; blue-purplish hair. Blue and green tinted background with sweeping marks of the *baren*.

Signed "Shinsui saku" (Shinsui work;) also his seal "Ito." Dated, "Taisho Ju-ichi Nen Haru." Circular stamp of publisher, Watanabe. Edition, 200 impressions. Lent by S. H. Mori, Chicago. 16$\frac{1}{16}$" x 9$\frac{23}{32}$"

81 Zojoji in Snow

KAWASE-BUNJIRO (HASUI)

Kawase-Bunjiro, who is known by his artist name, Hasui, is at present devoting his entire time to designing wood-block prints. He began his first wood-block printing in 1918 and from that time up to the earthquake fire in 1923 Watanabe-Shozaburo had published one hundred and twenty different subjects from his brush. Before 1918 he was a painter in the European style but later became a pupil of Kaburaki-Kiyokata. He excels in views in and around his native city of Tokyo. He was born in Tokyo in 1883. His fondness for travel has caused him to incorporate this hobby in the subject matter of his prints, the most noticeable being those known as "Souvenirs of Travel," First, Second, and Third Series.

TWELVE SUBJECTS OF TOKYO (Tokyo, Ju-ni Dai)

Numbers 25-34

Note: Two of the twelve subjects were made previous to 1919 and are, therefore, not included in this exhibition.

25 SHINAGAWA AT NIGHT (Yoru no Shinagawa)

Yellow light reflected on the side of one of the dark buildings; deep blue star-lit sky.

Signed, "Hasui"; also his seal. Dated, "Taisho Hachi Shichi". Margin, "Tokyo Ju-ni Dai", (Tokyo, Twelve Subjects, "Yoru no Shinagawa," (Night on Shin River). Edition, 200 impressions. 14¼" x 9½"

26 EARLY SUMMER RAIN AT SANNO (Samidare Furo, Sanno)

Maid in grey-blue kimono, blue *obi* with greyed yellow-orange umbrella, carrying a child on her back, passing the red-lacquer temple of Sanno, visible through

overhanging green trees and gentle rain.

Signed, "Hasui"; also his seal. Dated, "Taisho Hachi". Margin: "Tokyo Ju-ni Dai" (Tokyo, Twelve Subjects). Imprint of the publisher, Watanabe. "Samidare Furo, Sanno" (Early Summer Rain at Sanno). Edition, 200 impressions.

14¼" x 9⁹⁄₁₆"

27 KOMAGATA GASHI

Red-brown horse, yellow harness, red saddle, white collar, and cart in warm gray. The driver in bright yellow hat, asleep before a storage of green and yellow bamboo poles. Showing through an opening in the bamboo a blue river, with houses beyond and cloudy blue sky. Bright yellow foreground.

Signed, "Hasui". Dated, "Taisho Hachi Shoka". Margin: "Tokyo Ju-ni Dai" (Tokyo, Twelve Subjects). "Komagata Gashi" (Name of Place.) Imprint of publisher, Watanabe. Edition, 200 impressions. 9⅜" x 14⅜"

28 REMAINING SNOW AT INOKASHIRA (INOKASHIRA NO NANSETSU)

River bayou, with brown snowy banks and yellow reeds; blue-green and yellow-green grove on either side of the river; dark blue river, with light blue and purple sky. A duck makes a white streak across the water.

Signed, "Hasui". Dated, "Taisho Ku Haru". Margin: "Tokyo Ju-ni Dai" (Tokyo, Twelve Subjects). "Inokashira No Nansetsu" (Remaining Snow at Inokashira). Imprint of publisher, Watanabe. Edition, 200 impressions.

9⁹⁄₁₆" x 11⅜"

29 KAMINO HASHI, BRIDGE OVER THE FUKAGAWA (FUKAGAWA KAMINO HASHI)

Grey-green wooden bridge silhouetted against a golden sunset and reflected in the blue-green waters of the river. Grey-blue-green houses and three grey boats in the distance.

Signed, "Hasui." Dated, "Taisho Ku Natsu". Margin: "Tokyo Ju-ni Dai" (Tokyo, Twelve Subjects). "Fukagawa Kamino Hashi" (Fuka River, Kamino Bridge). Imprint of publisher, Watanabe. Edition, 200 impressions.

9⁷⁄₁₆" x 14¼"

30 OFF SHINAGAWA (SHINAGAWA OKI)

Blue-green water; footbridge and beacon-mark in middle distance; boat with full white sail; two grey-green promontories covered with yellow-green grass. Evening sky in two tones of blue-grey and white, graded purple horizon.

Signed, "Hasui"; also his seal. Dated, "Taisho Ku Natsu." Margin: "Tokyo Ju-ni Dai" (Tokyo, Twelve Subjects). "Shinagawa Oki" (Off Shinagawa). Stamp of publisher, Watanabe. Edition, 200 impressions. 9⁷⁄₁₆" x 14⁵⁄₁₆"

31 WINTER MOONLIGHT (TOYAMANOHARA)

Black leafless trees silhouetted in foreground; other grey trees against graded blue sky. Two orange lights in middle distance. Full light blue moon.

Signed, "Hasui"; also his seal. Dated, "Taisho Ku Nen Fuyu". Margin: "Tokyo Ju-ni Dai" (Tokyo, Twelve Subjects). "Toyamanohara" (Name of Place.) Stamp of the publisher, Watanabe. Edition, 200 impressions. 14⅜" x 9⁹⁄₁₆"

32 EVENING SNOW AT TERASHIMA VILLAGE (YUKI NI KURURU, TERASHIMA-MURA)

Snow-covered village. Black houses; light orange windows reflected in grey-blue canal. The graded blue-grey sky indicates night in a conventional way with all details visible.

Signed, "Hasui"; also his seal. Dated, "Taisho Ku Fuyu". Margin: "Tokyo Ju-ni Dai" (Tokyo, Twelve Subjects). "Yuki ni Kururu Terashima-Mura" (Evening Snow at Terashima Village). Stamp of publisher, Watanabe. Edition, 200 impressions. $14\frac{5}{16}$" x $9\frac{7}{16}$"

33 TIMBER YARD, EVENING (KIBA NO YUGURE)

Orange, blue and purple evening sky reflected in river; along the banks rafts of logs; grey-green lumber mill silhouetted against the sky.

Signed, "Hasui"; also his seal. Dated, "Taisho Ku Aki". Margin: "Tokyo Ju-ni Dai" (Tokyo, Twelve Subjects). "Kiba No Yugure" (Timberyard, Evening.) Stamp of publisher, Watanabe. Edition, 200 impressions. $14\frac{5}{16}$" x $9\frac{1}{2}$"

34 DAIKON GASHI

Buildings along a greyed blue-green canal; colorful vegetable market and bright green willow. Two brilliant spots, blue and red kimono, against the blue-grey, brown and white buildings.

Signed, "Hasui"; also his seal. Dated, "Taisho Ku Natsu". Margin: "Tokyo Ju-ni Dai" (Tokyo, Twelve Subjects). "Daikon Gashi" (Name of Place.) Circular stamp of publisher, Watanabe. Edition, 200 impressions. $14\frac{3}{8}$" x $9\frac{7}{16}$"

SOUVENIRS OF TRAVELS (TABI MIYAGE)
FIRST SERIES (DAI ISSHU)
Numbers 35-47

35 FULL MOON AT MUTSU (MUTSU, MISHIMA-GAWA)

Dark red-grey buildings, deep blue sea and sky, and brilliant yellow-orange moon. Woman in grey-blue carrying buckets of water, and woman and child dipping up water.

Signed, "Hasui"; also his seal. Dated, "Taisho Hachi Natsu". Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Mutsu, Mishima-gawa" (Mushima River, Mutsu.) Circular stamp of publisher, Watanabe. Edition, 200 impressions. $14\frac{3}{8}$" x $9\frac{1}{2}$"

36 MOUNTAIN TEMPLE AT SENDAI BY MOONLIGHT (SENDAI, YAMA NO TERA)

Temple buildings flanking a mountain stream. Monochromatic color scheme in blue.

Signed, "Hasui"; also his seal. Dated, "Taisho Hachi Natsu". Margin: "Tabi Miyage, Dai Isshu "(Souvenirs of Travels, First Series); "Sendai Yama no Tera" (Mountain Temple at Sendai). Circular stamp of publisher, Watanabe. Edition, 200 impressions. $14\frac{5}{16}$" x $9\frac{1}{2}$"

37 SUMMER NIGHT SHOWER (MUTSU, TSUTA ONSEN)

Reed-covered grey-green water in foreground; dark greyed purple buildings with

three lighted orange windows against a mass of mountain trees and dark blue sky.

Signed, "Hasui"; also his seal. Dated, "Taisho Hachi Natsu". Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Mutsu, Tsuta Onsen" (Tsuta Hotsprings, Mutsu Province). Circular stamp of publisher, Watanabe. Edition, 200 impressions. 14 5/16" x 9 5/8"

38 SUMMER MORNING ON IWAINO BEACH (BOSHU, IWAINO HAMA)

Warm grey sand in two tones of grey; shallow blue-green water, deep blue white-capped wave. In distance, green promontory fringed with dark blue-green pines. Yellow-orange morning clouds against a graded blue sky.

Signed, "Hasui"; and his seal. Dated, "Taisho Ku Natsu". Circular stamp of publisher, Watanabe. Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Boshu Iwaino Hama" (Iwaino Beach). Edition, 200 impressions. 14 1/4" x 9 9/16"

39 LOADING STONE ON A BOAT (ISHI TSUMU FUNE)

Boat moored to dark grey jutting rocks; coolie with stone slab on his back crossing bridge; blue-green water grading to morning red with morning clouds soaring into grey blue-purple sky.

Signed, "Hasui"; and his seal. Dated, "Taisho Ku Natsu". Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Ishitsumu Fune (Boshu)" (Stone loading boat, Boshu). Circular stamp of publisher, Watanabe. Edition, 200 impressions. 14 3/8" x 9 5/8"

40 WATERFALL AT SHIOBARA (SHIOBARA, YUKI NO TAKI)

Dark grey-green rocky canyon; deep blue pool; and white foaming waterfall Flaming orange maple tree from which leaves float downward in brilliant orange spots against the grey-green rocks.

Signed, "Hasui"; and his seal. Dated, "Taisho Ku Aki". Circular stamp of the publisher, Watanabe. Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Shiobara Yuki no Taki" (Shiobara, Cascade and Snow). Edition, 200 impressions. 14 5/16" x 9 9/16"

41 AUTUMN AT SHIOBARA (SHIOBARA ARAYU NO AKI)

Dark grey buildings on rocky mountain terrace; yellow-green tree and distant orange and blue mountain peaks. Grey and white clouds, blue sky.

Signed, "Hasui"; and his seal. Dated, "Taisho Ku Aki". Circular stamp of the publisher, Watanabe. Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Shiobara Arayu no Aki" (Autumn at Arayu, Shiobara). Edition, 200 impressions. 14 3/16" x 9 3/8"

42 CRESCENT MOON AND TEA HOUSES, KANAZAWA (KANAZAWA NAGARE NO KURUWA)

Dark blue nightlit river; purple-grey stone embankment and darker buildings; light orange window lights; trees against a sky graded from light blue to blue-purple; white crescent moon. The grain of the wood-block brought out in the printing adds to the realism of the picture.

Signed, "Hasui"; and his seal. Dated, "Taisho Ku Aki". Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Kanazawa Nagare no Kuruwa" (Teahouses, Kanazawa). Edition, 200 impressions. 14 5/16" x 9 1/2"

43 SUNRISE AT KUDE BEACH, WAKASA, (WAKASA KUDE NO HAMA)
Dark grey-green rock and blue water splashed with white foam; grey-green and red pine-clad rock in middle distance; light red morning light reflected on water and clouds; blue-grey, red-purple topped mountain promontory across the water; green and yellow sky.
Signed, "Hasui"; and his seal. Dated, "Taisho Ku Shoshu". Circular stamp of the publisher, Watanabe. Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Wakasa, Kude no Hama" (Kude Beach, Wakasa). Edition, 200 impressions. 14⅜" x 9⅝"

44 RAKING PINE NEEDLES AT KATSURA-JIMA, MATSUSHIMA (MATSUSHIMA KATSURA-JIMA)
Screen of pine trees through which is seen the blue water and the islands of Matsushima; graded light blue sky; two figures in the foreground with greyed blue-purple and light blue kimono and greyed orange hats raking pine needles on a green bank among the dragon-like roots of pine trees.
Signed, "Hasui"; and his seal. Dated, "Taisho Hachi Natsu". Circular stamp of the publisher, Watanabe. Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Matsushima Katsura-jima" (Katsura Island, Matsushima). Edition, 200 impressions. 14⅜" x 9⁹⁄₁₆"

45 MORNING MIST ON THE ASANO RIVER, KANAZAWA (KANAZAWA, ASA-NO-GAWA)
Long narrow bridge cutting composition into two parts. Blue-green and yellow tinted water and warm yellow-green and brown river flats; grey-green trees in silhouette against a blue mountain and an orange-yellow, red-purple sky.
Signed, "Hasui"; and his seal. Dated, "Taisho Ku Aki". Circular stamp of the publisher, Watanabe. Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Kanazawa Asa no gawa" (Asano River, Kanazawa). Edition, 200 impressions. 14¼" x 9⁷⁄₁₆"

46 AUTUMN ON LAKE KUGUSHIKO (WAKASA KUGUSHIKO)
Houses in warm and dark grey; white stucco gable; stone-set embankment with yellow-green patches of grass. Across the blue-green gradated water, foot-hills in yellow-green against blue-green-capped mountains; light blue and yellow sky.
Signed, "Hasui"; and his seal. Dated, "Taisho Ku Shoshu". Circular stamp of the publisher, Watanabe. Margin: "Tabi Mayage, Dai Isshu" (Souvenirs of Travels, First Series); "Wakasa Kugushiko" (Kugushiko, Wakasa Province). Edition, 200 impressions. 14⁵⁄₃₂" x 9¹⁷⁄₃₂"

47 NIGHT ON THE SEA (KOHAMA HORIKAWA)
Dark warm grey striped buildings with touches of yellow and white stucco, flanking a stone-set embankment; the greyed blue-green sea and a dark grey-blue mountain beyond; a warm grey cloud-flecked sky. Two silhouettes of gulls relieve the greyness.
Signed, "Hasui"; and his seal. Dated "Taisho Ku Shoshu". Circular stamp of publisher, Watanabe. Margin: "Tabi Miyage, Dai Isshu" (Souvenirs of Travels, First Series); "Kohama-Horikawa" (Beach at Horikawa). Edition, 200 impressions. 14¼" x 9½"

SOUVENIRS OF TRAVELS (TABI-MIYAGE)
Second Series (DAI NI SHU)
Numbers 48-67

48 KASUGA SHRINE AT NARA (KASUGA-JINSHA)

Warm yellow-orange green tinted foreground, green-grey stone lanterns; orange lacquered columns and brackets, grey roof, yellow rafter ends, white plaster, and green slatted windows. A huge dark green cryptomeria is silhouetted against a light blue and purple sky; white clouds.

Signed, "Hasui"; and his seal. Dated, "Taisho Ju Ni Ju-ni". Circular stamp of the publisher, Watanabe. Margin: "Tabi Miyage Dai Ni Shu" (Souvenirs of Travels, Second Series); "Nara Kasuga Jinsha" (Kasuga Shrine, Nara). Edition, 200 impressions. 14 3/8" x 9 7/16"

49 TAKAMATSU CASTLE (TAKAMATSU-JO)

White stucco castle reflected in blue-green water of the moat. Yellow-grey stonework of castle and wall; dark blue-grey roofs against graduated blue sky flecked with light red clouds. A green pine tree overtops the wall.

Signed, "Hasui"; and his seal. Dated, "Taisho Ju-ni Ju-go". Circular stamp of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series); "Sanuki no Takamatsu-jo" (Sanuki Province, Takamatsu Castle). Edition, 200 impressions 14 3/8" x 9 1/2"

50 SNOW AT MIYAJIMA (SEITEN NO YUKI, MIYAJIMA)

Red lacquered temple of Miyajima enveloped in snow. Reflections of the temple in the blue and green water; blue sky, white and yellow sun, tinted clouds. An unusual phenomenon of blue sky and sun with snow which is brought out in the Japanese title, "Seiten no Yuki" (Sunshine and Snow).

Signed, "Hasui;" and his seal. Circular stamp of the publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series); "Seiten no Yuki (Miyajima)" (Sunshine and Snow at Miyajima). Dated, "Taisho Ju Ni Ju-shichi." Edition, 200 impressions 14 3/8" x 9 1/2"

51 NIGHT AT MIYAJIMA (OBOROYO MIYAJIMA)

Blue-black print simulating night; two lighted stone lanterns. In the dark blue-green water the famous torii (sacred gateway) of Itsukushima Shrine. An overhanging pine tree silhouetted against the dark blue-green sky.

Signed "Hasui"; and his seal. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series); "Oboroyo (Miyajima)" (Dusky night, Miyajima). Dated, "Taisho Ju Ni Ju-hachi". Circular stamp of publisher, Watanabe. Edition, 200 impressions. 14 13/32" x 9 9/16"

52 ARASHI MOUNTAIN IN WINTER (FUYU NO ARASHIYAMA)

Trunks of dark red-orange colored pine trees; dark grey rocks; blue-green water of Hozu River; and mottled orange and green hills.

Signed, "Hasui"; and his seal. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series); "Fuyu no Arashiyama (Winter at Arshiyama); Dated, "Taisho Ju Ni Ni-ju-ni". Circular stamp of publisher, Watanabe. Edition, 200 impressions. 14 3/8" x 9 9/16"

53 DETAIL OF THE BYODOIN AT UJI (UJI BYODOIN NO ICHIBU)
Light yellow stucco building and yellow and green banks reflected in blue-green water; black shadowed windows, brown latticework; brown trees. Back of the building are yellow grey-green trees against a blue- green sky.
Signed, "Hasui"; and his seal. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series); "Uji Byodoin no Ichibu" (Detail of Byodoin, Uji); Dated, "Taisho, Ju Ni Ni-ju-san." Circular stamp of the publisher, Watanabe. Edition, 200 impressions. 14 3/8" x 9 9/16"

54 KIYOMIZU TEMPLE IN RAIN (AME NO KIYOMIZU)
Warm dark grey temple entrance; heavy braided gong-cord in red, yellow and blue; green tree tops; blue-capped mountains; grey sky, rain slashed. Solitary grey figure enjoying view of rain-swept valley.
Signed, "Hasui"; and his seal. Circular stamp of the publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series); "Ame no Kiyomizu-dera" (Kiyomizu Temple in the Rain). Dated, "Taisho Ju Ni Ni-ju-go". Edition, 200 impressions. 9 5/8" x 14 7/16"

55 DAWN AT DOTONBORI, OSAKA (OSAKA DOTONBORI NO ASA)
Greyed blue-purple water reflecting the morning sun. Light blue tinted sky above throws into silhouette the grey blue-purple buildings enveloped in mist.
Signed, "Hasui"; and his seal. Circular stamp of the publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Osaka Dotonbori no Asa" (Dotonbori, Osaka, at Dawn). Dated, "Taisho Ju Ni Ju-shi". Edition, 200 impressions. 9 9/16" x 14 7/16"

56 VIEW OF LAKE KAMO, SADO (SADO KAMO-MURA)
Warm grey path with green banks leading down to lake between warmer grey buildings with stone-weighted roofs; blue-green lake grades to light blue-green at distant shore where grey-blue, green mountains loom against a blue and purple sky flecked with white clouds. Two figures in grey and white together with white roof-edge and sails lighten the picture.
Signed, "Hasui"; and his seal. Circular stamp of the publisher, Watanabe. Margin:"Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series)". Sado Kamo-mura" (Kamo-mura, Sado). Dated, "Taisho Ju Hachi Ju-shichi". Edition, 200 impressions. 14 3/8" x 9 1/2"

57 IRRIGATING THE RICE FIELDS (MIZUAGE TOI)
Green shadowed foilage and blue sky reflected in pool. Light red-orange bank and bright yellow matting.
Signed, "Hasui"; and his seal. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series); "Mizuage Toi, Sado, Shoken" (Irrigating at Sado). Dated, "Taisho Ju Hachi Ni-ju-ichi". Circular stamp of publisher, Watanabe. Edition, 200 impressions. 14 5/8" x 9 9/16"

58 THE YANAGAWA (KOSHU YANAGAWA)
Blue-green white flecked streams; green slopes of blue capped mountains. White clouds; dark blue mountains; light blue sky.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Koshu Yanagawa" (Yanagawa, Koshu Province). Dated, "Taisho Ju Ku Ju-ichi." Edition, 200 impressions. 14⅜" x 9½"

59 SUMMER AFTERNOON IN KANAZAWA
(KANAZAWA SHIMO HONDA-CHO)

Blue-greyed stone, greyed yellow stucco wall and darker buildings; yellow-green and dark green trees; blue sky and white clouds: woman with purple umbrella and bright vermilion *obi*.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Kanazawa Shimo Honda-cho" (Honda Street, Kanazawa.) Dated "Taisho Ju Ku Ni". Edition, 200 impressions. 14⅜" x 9½"

60 FISHING SHED ON HIMI BEACH (HAMA GOYA ETCHU)

Warm grey pavement; fishing shed with greyed yellow mat roof; young boy with blue white checked kimono and yellow-orange umbrella. White crested wave; boat with white sails in middle distance near green-capped island; white and blue-purple storm clouds against a grey sky and rain.

Signed, "Hasui"; also his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Hama Goya, Etchu, Himi" (Fishing Shed at Himi, Etchu). Dated, "Taisho Ju Ku Roku." Edition, 200 impressions. 14⅜" x 9⅞"

61 SHOWERS ON THE URA COAST, ECHIGO PROVINCE (ECHIGO NO URAHAMA)

Dark flecked blue water with white breakers; dark warm grey rocks, green capped. White streaked, wind-blown rain.

Signed, "Hasui" ;and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Echigo no Urahama" (The Ura Coast, Echigo Province). Dated, "Taisho Ju Hachi Ni-ju-shichi". Edition 200 impressions 9⅞" x 14⅝',

62 EVENING GLOW ON MANO BAY, SADO (SADO MANO-WAN)

Blue-green water with red-orange reflections. Low hills of red-orange, green and blue; light red-orange clouds in graded blue sky.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Sado Manowan" (Mano Bay, Sado.) Dated, "Taisho Ju Hachi Ju-ku". Edition, 200 impressions. 9⅜" x 14⅜"

63 MOONLIGHT ON LAKE KAMO (GETSU-MEIRO KAMO-KO)

Blue-greens, accented by the complement red-orange in the window lights reflected in the water; yellow-green high-lights in the boats.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Getsu-mei no Kamoko, Sado" (Moonlight, Kamo Lake, Sado). Dated, "Taisho Ju Hachi Ju-roku". Edition, 200 impressions. 9⅛" x 14⅝"

64 SNOW AT NIGHT, MIKAWA-ZAKA (SADO, NISHI MIKAWA-ZAKA)
White snow and grey shadows; blue-green water; traveler's costume a yellow spot in the foreground.
Signed, "Hasui"; also his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Sado Nishi Mikawa-zaka" (West Mikawa-zaka, Sado). Dated, "Taisho Ju Ju-ni Gatsu". Edition, 100 impressions. 9 7/8" x 14 5/8"

65 EVENING SNOW AT EBISU PORT (SADO EBISU MINATO)
A split-complement color scheme; grey-blue water and greyed purple sky accented by tiny spots of yellow-orange in the dark grey snow-covered houses.
Signed, "Hasui"; also his seal. Imprint of the publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Sado Ebisu Minato" (Port of Ebisu, Sado). Dated, "Taisho Ju Nen Ju-ni". Edition, 100 impressions. 9 15/32" x 14 5/8"

66 SNOW DAWN AT OGI PORT, SADO (YUKI NO AKEBONO SADO OGI MINATO)
Snow-enveloped landscape; blue-green ice-covered water reflecting the sky; grey-black houses with light tints of morning above the blue-white trees and no the grey-blue snowy mountain.
Signed, "Hasui"; also his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series). "Yuki no Akebono, Sado Ogi Minato" (Snow Dawn, Ogi Port, Sado). Dated, "Taisho Ju Nen Ju-ni Gatsu". Edition, 100 impressions. 9 9/16" x 14 3/8"

67 SUNSET AT AIKAWA (SADO AIKAWA-MACHI)
Warm grey-green buildings, fence, and boat; greyed red path with flecks of grey-blue and greyed blue water; blue-purple sky slashed with red-orange clouds at horizon; yellow lamplight in middle distance; old man in grey-blue kimono with child in blue behind him.
Signed, "Hasui"; also his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai Ni Shu" (Souvenirs of Travels, Second Series.) "Sado Aikawa-machi" (Aikawa, Sado Province). Dated, "Taisho Ju Hachi Ju-hachi". Edition, 100 impressions 9 1/2" x 14 3/8"

SOUVENIRS OF TRAVELS (TABI MIYAGE)
Third Series (Dai San Shu)
Numbers 68-76

68 RAINBOW AT YATA, KAGA PROVINCE (KAGA YATA)
Greyed blue-green water; greyed-yellow sheds and stacked sheaths; wind-blown trees; grey and blue sky and rainbow spectrum at left.
Signed, "Hasui"; and his seal. Margin: "Tabi Miyage, Dai San Shu" (Souvenirs of Travels, Third Series;) "Kaga Yata" (Yata, Kaga Province). Dated, "Taisho Ju-san Nen Saku". Edition, 200 impressions. 9 1/4" x 14 1/4"

69 MIHOGASEKI, IZUMO (IZUMO MIHOGASEKI)
Light orange stone pier; blue, green and white flecked water; warm, greyed

yellow houses spotted with white, green, grey-red and warm light grey against a green hill. Blue sky, white lines; light orange clouds.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tai Miyage, Dai San Shu" (Souvenirs of Travels, Third Series). "Izumo Mihogasekib" (Mihogaseki, Izumo Province). Dated, "Taisho Ju-san Nen Saku". Edition, 200 impressions. $14\frac{5}{8}$" x $9\frac{1}{4}$"

70 NIGHT RAIN AT KINOSAKI (TAJIMA KINOSAKI)

Black print, silhouetted buildings, shadowy mountains in distance; orange and yellow lights, with reflections, and grey-blue canal.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai San Shu" (Souvenirs of Travels, Third Series). "Tajima Kinosaki" (Kinosaki, Tajima Province). Dated, "Taisho Ju-san Nen Saku". Copyright, Watanabe-Shozaburo. Edition, 300 impressions. $9\frac{3}{8}$" x $14\frac{1}{4}$"

71 THE KINTAI BRIDGE (SUWO KINTAIBASHI)

Brown, double-arched bridge with red-grey stone pier. Blue, green and white-flecked water; yellow-green trees and bank broken by grey-red scars against a dark green mountain side. Woman and child, red kimono, washing clothes on red-grey river bank. Blue sky; purple and white clouds.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai San Shu" (Souvenirs of Travels, Third Series). "Suwo Kintaibashi" (Kintai Bridge, Suwo.) Dated, "Taisho Ju-san Nen Saku". Edition, 200 impressions. $9\frac{1}{2}$" x $14\frac{1}{4}$"

72 YUFUKU HOT SPRING (YUFUKU ONSEN)

Night scene, warm dark grey houses with brown-titled roofs and yellow-orange window lights; grey-blue hillside against a grey blue-purple sky. Yellow lights cast a glow over the street.

Signed, "Hasui"; and his seal. Margin: "Tabi Miyage, Dai San Shu" (Souvenirs of Travels, Third Series). "Iwami Yufuku Onsen" (Yufuku Hot Spring, Iwami.) Dated, "Taisho Ju-san Nen Saku". Edition, 200 impressions. $14\frac{1}{4}$" x $9\frac{13}{32}$"

73 TORII BY THE SEA (BOSHU FUTOMI)

Small maid in blue, white and red, carrying a baby in red and white kimono; two greyed-blue-purple stone lanterns. Below a light orange, sun-lit torii, indicating a temple entrance. White-capped blue-green waves break on the sun-spotted torii platform. Grey-orange, green and blue hills, grey-blue sky shaded to grey-purple beyond hilltops.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai San Shu" (Souvenirs of Travels, Third Series). "Boshu Futomi" (Futomi, Boshu Province). Dated, "Taisho Ju-yo Nen Saku". Edition, 200 impressions. $14\frac{9}{32}$" x $9\frac{3}{8}$"

74 CLOUDY DAY AT MATSUYE (IZUMO MATSUYE KUMORIBI)

Same as Numbers 75 and 79 but different interpretation. Blue-grey water reflecting grey stone sea wall and white stucco houses; dark grey fence, blue-grey roofs, green trees and greyed yellow houses against a grey sky through which a patch of blue shows.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage, Dai San Shu" (Souvenirs of Travles, Third Series). "Izumo Matsuye Kumoribi" (Cloudy Day, Matsuye, Izumo). Dated, "Taisho Ju-san Nen Saku". Edition, 200 impressions. 14 5/16" x 9 7/16"

75 DULL MOONLIGHT AT MATSUYE (IZUMO MATSUYE OBOROZUKI)

Same as Numbers 74 and 79 but different interpretation. Blue-green print accented with yellow-orange window lights and silvery white moon.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage Dai San Shu" (Souvenirs of Travels, Third Series). "Izumo Matsuye Oborozuki" (Cloudy moon, Matsuye, Izumo). Dated, "Taisho Ju-san Nen Saku". Edition, 300 impressions. 14 5/16" x 9 3/8"

76 HINOMISAKI IN THE MOONLIGHT (IZUMO HINOMISAKI)

Green print; screen of pine trees through which a roughened grey-blue sea beats against rocky pine-clad islands.

Signed, "Hasu"i; also his seal. Imprint of publisher, Watanabe. Margin: "Tabi Miyage Dai San Shu" (Souvenirs of Travels, Third Series). "Izumo Hinomisaki" (Hinomisaki Izumo Province). Dated, "Taisho Ju-san Nen Saku". Edition, 200 impressions. 9 1/2" x 14 5/8"

77 VIEW FROM TAKATSU AT NIGHT (OSAKA TAKATSU)

Corner of Takatsu Temple with walk bathed in light green moonlight. Blue-purple city with orange-yellow lights. Graded blue-green with single white star.

Signed, "Hasui"; also his seal. Margin: Copyright stamp of Watanabe-Shozaburo. "Osaka Takatsu" (Takatsu, Osaka.) Dated, "Taisho Ju-san Nen Saku". Edition, 300 impressions. 14 3/8" x 9 5/16"

78 SNOW AT NAKAYAMA (HIDA NAKAYAMA SHICHIRI)

Snowstorm and snow-covered mountain and valley. A bit of grey-blue water shows at the right; walls of houses are very dark grey relieved by yellow-orange window lights. Sky is grey simulating evening.

Signed, "Hasui"; also his seal. Margin: Copyright stamp of Watanabe-Shozaburo. "Hida Nakayama Shichiri" (Seven Miles from Nakayama, Hida). Dated, "Taisho Ju-san Nen Saku". Edition, 300 impressions. 9 3/8" x 14 5/16"

79 CRESCENT MOON AT MATSUYE (IZUMO MATSUYE MIKAZUKI)

Same as Number 74 and 75 but different interpretation. Blue-green water; red and yellow reflection of sky; dark reflections of grey-blue houses; two dark green trees, and yellow-orange window light also reflected in water. Sky blue, graded to yellow and red.

Signed, "Hasui"; and his seal. Margin: Copyright stamp of Watanabe-Shozaburo. "Izumo Matsuye Mikazuki" (Crescent Moon at Matsuye, Izumo.) Dated, "Taisho Ju-san Nen Saku" .Edition, 200 impressions. 14 5/16" x 9 7/16"

80 ASAHI-DAKE FROM HAKUBASAN (HAKUBASAN YORI MITARU ASAHI-DAKE)

Snow-covered mountain peak with yellow-green and greyed orange lights shin-

ing on it; clear blue sky broken by billowy clouds tinged with orange, purple and white.

Signed, "Hasui"; and also his seal. Margin: Copyright stamp of Watanabe-Shozaburo. "Hakubasan Yori Mitaru Asahi-dake" (Asahi-dake seen from Haku-basan). Dated, "Taisho Ju-san Nen Saku". Edition, 300 impressions.
$9\frac{23}{32}''$ x $14\frac{1}{4}''$

81 ZOJOJI IN SNOW (SHIBA ZOJOJI)

Winter view of the temple Zojoji, Shiba Park, Tokyo. Snow-covered pine tree in foreground; woman in black kimono with red lining and purple scarf and half closed paper umbrella in front of red lacquer temple gate with its snow-covered roof. Sky is blue-grey filled with snowflakes.

Signed, "Hasui": also his seal. Margin: "Shiba Zojoji" (Zojoji Temple, Shiba). Dated "Taisho Ju-yo Nen Saku". Copyright stamp of Watanabe-Shozaburo. Edition, 300 impressions. $9\frac{23}{16}''$ x $14\frac{7}{32}''$

82 KANDA MYOJIN SHRINE AFTER THE EARTHQUAKE FIRE (KANDA-MYOJIN KEIDAI)

Myojin Shrine overlooking Tokyo. Warm grey and blue-grey platform with white pillar; two small shrines enclosed in a bamboo fence, and two tall trees in dark grey-blue on edge of hill. Blue sky filled with grey-purple clouds with light red edges; below, orange lights of Tokyo, and blue-purple sky-line.

Signed, "Hasui"; and his seal. Circular stamp of the publisher, Watanabe. Margin: "Kanda Myojin Keidai" (Garden of Kanda-Myojin Shrine). Dated, "Taisho Jugo Nen Saku". Edition, 200 impressions. $14\frac{9}{32}''$ x $9\frac{3}{8}''$

83 NIGHT RAIN ON SHIN-O-HASHI (SHIN-O-HASHI)

Blue-black print; lights on bridge reflecting yellow-orange lights on wet street. Pouring rain envelopes the scene.

Signed, "Hasui"; and his seal. Imprint of publisher, Watanabe. Margin: "Shin-o-hashi" (Shin-o-hashi Bridge). Dated "Taisho Ju-go Nen Saku". Edition, 200 impressions. $14\frac{9}{32}''$ x $9\frac{7}{16}''$

84 OCHANOMIZU IN SNOW (OCHANOMIZU)

Heavy snowstorm at night; scraggly snow-covered tree in foreground; scow moored in blue-green river; yellow-orange window lights reflected in canal; blue-grey buildings almost hidden by snow.

Signed, "Hasui"; and his seal. Margin: Copyright stamp of Watanabe-Shozaburo. "Ochanomizu" (Name of Place). Dated, "Taisho Ju-go Nen Saku". Edition, 200 impressions. $14\frac{5}{16}''$ x $9\frac{7}{16}''$

85 SUNSHINE AFTER SNOW AT ASAKUS (ASAKUS KWANNON NO YUKIBARE)

Two figures in green and purple kimono with yellow and purple scarves passing before the red-lacquer temple of Kwannon at Asakusa, Tokyo. Sun shadows in blue-purple; snow-covered court. Blue sky with rosy tint.

Signed, "Hasui"; and his seal. Dated, "Taisho Ju-go Nen Saku". Margin: Copyright stamp of Watanabe-Shozaburo. "Asakusa Kwannon no Yukibare" (Fair Weather after Snow at Asakusa). Edition, 300 impressions. $14\frac{11}{32}''$ x $9\frac{15}{32}''$

86 TATSUGA-SHIMA (Tatsuga-Shima, Oga Hanto)

Dark and light blue-green water, dark grey-purple rocks in full orange-red light; yellow-green hills. Sky graduated from blue through yellow and red-purple to blue again, with blue-edged grey clouds.

Signed, "Hasui"; and his seal. Dated, "Taisho Ju-go Nen Saku". Margin: "Oga Hanto Tatsuga-Shima" (Oga Peninsula, Tatsuga-Shima). Edition, 100 impressions. $9\frac{1}{2}''$ x $14\frac{5}{16}''$

87 A CAVE AT SUNSET (Oga Hanto Sujakkutsu)

Stone grotto flooded with red sunset light which also envelopes rock islands in middle distance. Water in cove, dark blue; green, yellow and white ripples at horizon; blue sky slashed with white clouds tinted with light red-purple; white sails against the sky.

Signed, "Hasui"; and his seal. Margin: "Oga Hanto Sujakkutsu" (Sujaku Cave, Oga Peninsula.) Dated, "Taisho Ju-go Nen Saku". Copyright stamp of Watanabe-Shozaburo. Edition, 300 impressions. $14\frac{9}{32}''$ x $9\frac{7}{16}''$

88 TORII IN TAZAWA A LAKE, AKITA (Akita Tazawa ko Gyozaxno Ishi)

Complex, brown colored torii set among grey-purple rocks and water grading from light blue to dark blue; green hills and blue sky with white clouds tinted with greyed and red purple.

Signed, "Hasui"; and his seal. Margin: "Akita Tazawa Ko Gyoza no Ishi" (Emperor's Stone Seat, Lake Tazawa, Akita). Dated "Taisho Ju-go Nen Saku". Edition, 300 impressions. $14\frac{11}{32}''$ x $9\frac{13}{32}''$

89 MORNING ON DAIKON GASHI (Daikon Gashi no Asa)

Warm grey canal boats; grey-blue buildings, blue sky with mottled white clouds. Dark blue canal with light green and red tints reflected from glow in morning sky. Buildings in middle distance enveloped in mists.

Signed, "Hasui;" also his seal. Margin: "Daikon Gashi no Asa" (Morning on the Daikon Gashi.) Dated, "Showa Ni Nen Saku." Copyright stamp of Watanabe-Shozaburo. Edition, 300 impressions. $14\frac{5}{16}''$ x $9\frac{7}{16}''$

90 SNOW ON TAZAWA LAKE (Tazawak-o Kansa-Kyu)

Blue-green water; snow-covered brown reeds; brown wooden shrine; snow-covered grey-blue mountains and dark grey sky; falling snowflakes.

Signed, "Hasui"; and his seal. Margin: "Tazawa-ko, Kansa-kyu" (Kansa Shrine, Tazawa Lake.) Dated, "Showa Ni Nen Saku". Margin, copyright stamp of Watanabe-Shozaburo. Edition, 300 impressions. $9\frac{7}{16}''$ x $14\frac{1}{4}''$

91 AKISU LAKE, AKITA (Akita Akisu-Numa)

Black pine trees; yellow-green and green trees; bank of light red-orange. Across blue waters of lake are reflected blue, green and orange foothills. Blue sky with billowy grey and white clouds.

Signed, "Hasui"; and his seal. Margin: "Akita Akisu-numa" (Lake Akisu, Akita.) Dated, "Showa Ni Nen Saku". Margin, copyright stamp of Watanabe-Shozaburo. Edition, 100 impressions. $14\frac{11}{32}''$ x $9\frac{5}{16}''$

92 HACHIRO-GATA, AKITA, AT NIGHT (AKITA HACHIRO-GATA)
Greyed blue-green print, moonlight and shadow; tree in moonlight casts shadow on corner of shrine; across light blue water, blue-capped foothills. White stars in blue sky.
Signed, "Hasui"; and his seal. Margin: "Akita Hachiro-gata". (Hachiro-gata, Akita Province). Dated, "Showa Ni Nen Saku". Copyright stamp of Watanabe-Shozaburo. Edition, 200 impressions. 14 5/16" x 9 7/16"

93 THE TEMPLE, TENNOJI, OSAKA (OSAKA TENNOJI)
Temple buildings, snow and winter moonlight. Red lacquer buildings, blue-grey sky. White snowflakes fleck the landscape. Figure with umbrella in foreground echoes blue-grey of sky in kimono.
Signed, "Hasui". Left margin: Copyright stamp of Watanabe-Shozaburo, publisher. "Osaka Tennoji" (The Temple Tennoji, Osaka.) Dated, "Showa Ni Nen Saku". Edition, 300 impressions. 14 9/32" x 9 3/8"

94 CHERRY BLOSSOMS AT KIYOMIZU TEMPLE IN UYENO PARK, TOKYO (UYENO KIYOMIZU-DO NO SAKURA)
Yellow and grey spring sunlight and shadow. Red lacquer temple with light greyed-purple stone steps. Cherry trees in full bloom, light red and white; blue sky.
Signed, "Hasui"; and his seal. Margin, Copyright stamp of Watanabe-Shozaburo, publisher. "Uyeno Kiyomizu-do" (Kiyomizu Temple, Uyeno). Dated, "Showa, San Nen Saku". Edition, 200 impressions. 14 5/16" x 9 7/16"

95 EVENING GLOW AT DOSOKI, AKITA (AKITA DOSOKI)
Stone embankment in warm grey; yellow-green rushes and grey shore. Grey boat reflects the warm tint of bright red-purple clouds in blue-purple sky; blue waters of the lake are turned light red-purple; Grey houses in distance catch the glow. Greyed-green foliage accents the red.
Signed, "Hasui"; and his seal. Margin: Copyright stamp of Watanabe-Shozaburo. "Akita Dosaki" (Dosaki, Akita Province). Dated, "Showa San Nen Saku". Edition, 100 impressions. 14 5/16" x 9 1/2"

96 KAMEZAKI AT NIGHT (OWARI KAMEZAKI)
Dark, blue-green print depicting moonlight and shadow. Dark buildings on right show three bright orange-red lights; roadway, building on left and tree reflect blue-green moonlight. Water of lake, greyed blue-green; greyed blue sky broken with green-grey clouds.
Signed, "Hasui"; also his seal. Margin: Copyright stamp of Watanabe-Shozaburo. Dated, "Showa San Nen Saku". "Owari, Kamezaki". (Kamezaki, Owari Province). Edition, 200 impressions. 14 5/16" x 9 1/2"

97 HORAI ROCKS ON THE KISO RIVER (KISOGAWA HORAI-IWA)
Light and dark brown rocks in foreground. Blue-green water; light grey mountain rocks, interspersed with dark blue-green foliage and capped with yellow-green trees. Blue sky streaked with white and rose-tinted clouds. Boat with square white sail in foreground.
Signed, "Hasui"; also his seal. Dated, "Showa San Nen Saku". "Kisogawa Horai-

iwa" (Horai Rocks, Kiso River). Imprint of publisher, Watanabe. Edition, 100 impressions. 14 3/8" x 9 1/2"

98 SENZOKU POND IN SNOW (SENZOKU IKE)

Snow-storm with foreground of brown and greyed blue-green trees and snow-covered brushes. Greyed blue-green water reflects blue-purple wooded island in middle distance; grey sky filled with snowflakes.

Signed, "Hasui"; also his seal. Dated, "Showa San Nen Saku". "Senzoku Ike" (Senzoku Pond). Margin: Copyright stamp of Watanabe-Shozaburo. Edition, 300 impressions. 14 9/32" x 9 7/16"

99 MIYAJIMA IN SNOW (MIYAJIMA, SETCHU)

Red lacquer torii, or temple gate, reflected as purple in blue of water. Snow envelopes torii and storm nearly obliterates grey snow-roofed buildings and grey hills in distance. Graded grey sky.

Signed, "Hasui"; and his seal. Dated, "Showa San Nen Saku". "Yuki no Miyajima" (Miyajima in Snow). Margin: Copyright stamp of Watanabe-Shozaburo. Edition, 200 impressions. 14 9/32" x 9 7/16"

100 STARRY NIGHT AT MIYAJIMA (MIYAJIMA HOSHI-ZUKI YO)

Blue-green foreground; stone lantern with red-orange light; greyed blue-green water with purple torii, or sacred gate; mottled blue hills and sky graded from blue-green to dark blue; bright, white stars. Silhouetted pine-tree in foreground.

Signed, "Hasui"; and his seal. Margin: Copyright stamp of Watanabe-Shozaburo. Dated, "Showa San Nen Saku". "Hoshi-zuki Yo, Miyajima" (Star-moon Night). Edition, 300 impressions. 14 5/32" x 9 15/32"

101 WEST PARK, FUKUOKA (FUKUOKA NISHI-KOEN)

View from yellow-green banks of a Fukuoka park looking through trees across the water. Tree trunks in foreground, red-orange, yellow and dark blue. Blue water flecked with white and hills in the distance in two tones of blue. Blue sky filled with white clouds, purple tinted.

Signed, "Hasui"; and his seal. Margin: Copyright stamp of publisher, Watanabe-Shozaburo. "Fukuoka Nishi-Koen" (West Park, Fukuoka). Dated, "Showa San Nen Saku". Edition, 200 impressions. 14 5/16" x 9 1/2"

102 DAWN AT BEPPU (BEPPU NO ASA)

Moonlight and dawn in the bay; dark grey boats reflected in dark blue water grading from dark blue through light green to light red; near mountain, grey-blue, the far one, blue-grey. Rosy-edged grey clouds in the blue sky; a crescent moon and a single star still visible; Orange lights along shore.

Signed, "Hasui"; and his seal. Margin: "Beppu No Asa" (Dawn at Beppu). Dated, "Showa San Nen Saku". Copyright stamp of Watanabe-Shozaburo. Edition, 300 impressions. 14 1/4" x 9 3/8"

103 ICHINOKURA, IKEGAMI, AT SUNSET (IKEGAMI ICHINOKURA)

Fields in foreground dark green and brown; row of brown and black trees in middle distance; and blue silhouetted hills beyond. Blue-purple sky tinted yellow-orange above hills; setting sun in red-orange.

Signed, "Hasui"; and his seal. Margin: "Ikegami Ichinokura (Yu-yo)" (Ichinohura, Ikegami, Evening). Dated, "Showa San Nen Saku." Copyright stamp of Watanabe-Shozaburo, Edition, 300 impressions. $9\frac{7}{16}$" x $14\frac{1}{4}$"

104 SAKURADA GATE, IMPERIAL PALACE, TOKYO (SAKURADA-MON)

Stone and stucco gateway in two tones of greyed blue-purple, reflected in two tones of greyed blue-green in blue waters of moat. Black trees silhouetted against dark blue sky; faint cloud dorms in lighter blue.

Signed, "Hasui"; and his seal. Margin: "Sakurada-Mon" (Sakurada Gate). Dated, "Showa San Nen Saku". Copyright stamp of Watanabe-Shozaburo. Edition, 200 impressions. $14\frac{9}{32}$" x $9\frac{3}{8}$"

105 AKASHI-CHO AFTER RAIN (AKASHI-CHO NO UGO)

Warm grey embankment; light blue pool of water; blue-green graded water spotted with orange reflections from lights along shore. Buildings enveloped in grey-blue mist and silhouetted against grey-blue evening sky. Boats in middle distance and pump in foreground make dark accents.

Signed, "Hasui"; and his seal. Margin: "Akasho-cho no Ugo" (Town of Akashi after Rain). Dated, "Showa San Nen Saku". Copyright stamp of Watanabe-Shozaburo. Edition, 200 impressions. $9\frac{13}{32}$" x $14\frac{11}{32}$"

106 SHRINE OF BENTEN AT INOKASHIRA, IN SNOW ((INOKASHIRA NO YUKI)

Red-orange lacquer shrine on snow-covered island; blue window lattice and grey shutters. The blue-green water reflects the dark shadow of shrine; green-grey snow-covered trees against grey sky. Surface spotted with large, white snow-flakes.

Signed, "Hasui"; and his seal. Margin: "Inokashira no yuki", (Inokashira in snow). Dated, "Showa San Nen Saku". Copyright stamp of Watanabe-Shozaburo. Edition, 100 impressions. $18\frac{15}{16}$" x $13\frac{11}{16}$"

107 KIKYO GATE OF THE PALACE (KIKYO-MON)

White palace walls; greyed purple shadows; grey-blue and brown roofs; green trees reflected in blue-green moat. Blue-gray hillside and second white building with blue-grey roofs against a light yellow tinted purple cloud in blue sky.

Signed, "Hasui"; and his seal. Margin: "Kikyo-mon" (Kikyo-Gate). Dated, "Showa Yo Nen Saku". Copyright stamp of Watanabe-Shozaburo. Edition, 100 impressions. $14\frac{1}{4}$" x $9\frac{3}{8}$"

SELECTED LANDSCAPE SERIES (FUKEI SENSHU)
Numbers 108-113

108 RAIN AT UCHISANGE, OKAYAMA (OKAYAMA UCHISANGE)

Rainy night; gard in yellow-orange hooded raincoat; greyed yellow gate in the heavy, multi-colored stone walls of castle grounds. Woman in black kimono lined in red-purple, black umbrella with yellow band near top; another in striped kimono, grey-blue coat and orange umbrella with yellow band. Above, a green tree top; graded blue-grey sky typical of night. Wet slippery street and pouring rain skilfully portrayed.

Signed, "Hasui"; and his seal. Margin: "Okayama Uchisange" (Uchisange, Okayama). Dated, "Taisho Ju-ni Nen Saku". Edition, 300 impressions.
$11\frac{3}{16}''$ x $8\frac{1}{8}''$

109 GION-BRIDGE (Amakusa Honwatari Gion-Bashi)
Warm grey bridge; light blue-green river; greyed blue-purple rocks; three white geese; and small girl, in blue and red kimono and white headdress, with vegetables. Street level in grey; buildings dark grey and light orange.
Signed, "Hasui"; and his seal. Circular stamp of publisher, Watanabe. Margin: "Amakusa Honwatari Gion-bashi" (Gion Bridge at Amakusa Honwatari); Dated, "Taisho Ju-san Nen Saku". Edition, 200 impressions. $11\frac{5}{32}''$ x $8\frac{1}{8}''$

110 NEZAME GORGE (Kiso no Nezame)
Light yellow-orange, white and greyed blue-purple rocks; shadowy blue water. The banks are red, yellow-orange, green and brown.
Signed, "Hasui;" and his seal. Circular stamp of publisher, Watanabe. Margin: "Kiso no Nezame" (Nezame, Kiso.) Dated, "Taisho Ju-yo Nen Saku." Edition, 200 impressions. $11\frac{1}{8}''$ x $8\frac{1}{16}''$

111 NIGHT RAIN AT SUBARA (Kiso no Subara)
Dark houses; two light orange-red lights reflected in roadway; windswept rain nearly obliterating the dark forested hills; bit of blue over treetops. Sky in two tones of grey.
Signed "Hasui;" and his seal. Margin: "Nihon Fukei Senshu" (Specially Chosen Japanese Landscape). "Kiso no Subara" (Subara, Kiso). Dated, "Taisho Ju-yo Nen Saku". Edition, 200 impressions. $8\frac{7}{32}''$ x $11\frac{3}{16}''$

112 DAWN AT MIHOGASEKI (Mihogaseki no Asa)
Gray stone piers and lantern in greyed yellow light; blue-green water reflecting the yellow and streaked with red morning glow; dark orange-red roof against a dark green hill. Low blue-capped hill and bank of light red clouds against a blue sky.
Signed, "Hasui"; and his seal. Margin": Nihon Fukei Senshu" (Specially Chosen Japanese Landscape.) "Izumo, Mihogaseki no Asa"(Dawn at Mihogaseki, Izumo.) Dated, "Taisho Ju-yo Nen Saku. Edition, 100 impressions. $11\frac{5}{32}''$ x $8\frac{3}{32}''$

113 YASUKI KIYOMIZU IN SNOW (Izumo Yasuki Kiyomizu)
Red lacquer pagoda, snow-covered roofs and green pine tree on grey-blue rock terrace. Snowflakes against grey sky.
Signed, "Hasui;" and his seal. Margin: "Nihon Fukei Senshu" (Specially Chosen Japanese Landscape.) "Izumo Yasuki Kiyomizu" (Yasuki Kiyomizu Temple, Izumo.) Dated, "Taisho Ju-go Nen Saku." Edition, 300 impressions. $11\frac{1}{2}''$ x $8\frac{1}{8}''$

113-A SNOW AT MIYAZU, TANGO PROVINCE
Snow-covered village street with warm grey and greyed orange houses and red lacquer torii, or sacred gate. Green trees, snow-laden; green-grey sky filled with snowflakes.
Signed, "Hasui"; and his seal. Margin: "Tabi Miyage Dai Ni Shu" (Souvenir of Travels, Second Series). Dated, "Taisho Ju-ichi Ju Shichi". Imprint of publisher, Watanabe. Lent by J. Arthur MacLean. $14\frac{3}{8}''$ x $9\frac{15}{16}''$

113-B SNOW AT SHIRAHIGE (YUKI NO SHIRAHIGE)

Yellow rushes, snow-covered; blue-green river. Snow-covered roofs; grey-green tree, blue-grey sky. Grey, snowy and misty.

Signed, "Hasui"; and his seal. Margin:"Tokyo Ju-ni Dai" (Tokyo, Twelve Views). Dated, "Taisho Ku Fuyu". "Yuki no Shirahige" (Snow at Shirahige). Lent by S. H. Mori, Chicago. $9\frac{7}{16}'' \times 14\frac{5}{16}''$

113-C SNOW ON SAN-JUKKEN, TOKYO (SAN-JUKKEN-BORI NO BOSETSU)

Impressionistic print depicting snow-laden atmosphere through which dark grey buildings and yellow lights are visible. Lights reflected in blue-green serried water.

Signed, "Hasui"; and with seal. Margin: "Tokyo Ju-ni Kagetsu" (Tokyo, Twelve Months). Dated "Taisho Ku Ju-ni Shichi". "San-Jukken-bori no Bosetsu" (San-Jukken Canal, Twilight Snow). Seal of publisher, Watanabe. Lent by S. H. Mori, Chicago. $10\frac{1}{4}''$ in diameter.

116 Tea Ceremony at Cherry Dance

MIKI-SAIICHIRO (SUIZAN)

Miki-Saiichiro, whose artist name is Suizan, is a native of Kinashi, Katogun, in Hyogo prefecture, where he was born in July 1887. He received his artist's training in the Japanese style of painting under Takeuchi-Seiho, and his paintings have been shown in ten of the annual exhibitions held under the auspices of the Department of Education and by the Imperial Fine Arts Academy. Suizan has an interesting hobby in the cultivation of chrysanthemums and the collecting of ceramic wares, paintings and beautiful textiles of old Japan. It is hard to say whether he excels in figures or landscapes, but perhaps his landscapes are simpler and often more effective than his figures.

Sato-Shotaro, Kyoto, publishes his work.

114 SNOW ON HIGASHI MOUNTAIN (Higashiyama no Yuki)

Woman in dark red-purple kimono with plum tree motif in yellow and white, sprays of camelia in white and green; on rear panel white stork with black tail and neck, red topknot and light green beak and legs; greyed yellow *obi*, embossed chrysanthemum pattern in light red-purple, dark green, blue and white. Yellow comb, white paper fillet, blue and white hairpin. Poem cards on light yellow-green floor. Wall, a warm light greyed-orange with panels in two tones of light greyed blue below white paper *shoji*. Grey snowscape outside.

Signed, "Suizan;" right, "Higashiyama no yuki" (Higashi Mountain in snow left, seal "Sato Sho Han" (Sato Shotaro, publisher.) Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $16\frac{3}{16}'' \times 10\frac{9}{16}''$

115 PLEASURE BOAT ON THE OSEKI RIVER (Osekigawa no Hanami-Bune)

Girl in bright and light blue kimono; brown and light purple underkimono;red-violet *obi* with circular chrysanthemum design in yellow and white with green leaves; red and white tie-dye sash shows below. Yellow comb, yellow and green ornament, red-green hair-pin. Above, paper lantern in two tones of light red with cherry blossom design, black and yellow base, paper pendant. Girl's hand in transparent blue water, catching the floating white petals of cherry blossoms. Wood of boat warm grey; wooded grey-green bank of river. At right, overhanging branch of pink and white cherry blossoms.

Signed, "Suizan ga" (Suizan drawing); right, "Osekigawa no hanami-bune" (Flower-viewing Picnic Boat on the Oseki River); seal, "Sato Sho Han" (Sato Shotaro, publisher.) Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $15\frac{1}{2}''$ x $10\frac{19}{32}''$

116 TEA CEREMONY AT CHERRY DANCE (MIYAKO-ODORI NO TEN-CHA)

Girl in black kimono; *obi* with blue and white cloud motifs and circular medallion in greyed orange and dark green, with purple ends showing below sleeves; white and red under-kimono. Greyed yellow comb, yellow hairpins, white ornament; in her hands a light orange bowl of green powdered tea. On table, bamboo whisk, black lacquer water-bucket with gold autumn flowers, spotted grey water kettle on brown *hibachi*, with bamboo dipper on lid of kettle; below, tub of black charcoal and yellow stand. Walls, shaded warm light yellow-orange; at extreme left light blue and white wallpaper; white paper *kakemono* has delicate blue mount and inscription in ink.

Signed, "Suizan"; right, "Miyako-Odori no Ten-cha; seal, "Sato Sho Han" (Sato Shotaro, publisher). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $15\frac{7}{16}''$ x $10\frac{5}{8}''$

117 THE DAIMONJI ILLUMINATION (DAIMONJI-YO NO KIYA CHO)

Maiden in dark grey kimono with floral motif in dark red and two tones of greyed blue;*obi*, dark yellow-green with long green leaves and paper-like panels of poems; red and white under-kimono shows at sleeves and neck. Yellow comb, yellow hairpins, red fillets and white, and light red and light blue floral ornaments. Black lacquer tray, partially filled with water, shows reflection of red character "Dai" on mountain, a fiery illumination which occurs in Kyoto on August 16; above, lighted paper lantern with greyed green bamboo leaves, black and yellow base, and purple tassel. Across the blue river, houses with lighted windows; above, the black-topped mountain illuminated in red; black and grey clouds of night.

Signed, "Suizan". On post, "Daimonji-yo no Kiyacho (The Night of Daimonji on Kiya Street). Seal, "Sato Sho Han" (Sato Shotaro, publisher). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $15\frac{1}{2}''$ x $10\frac{1}{2}''$

118 MOONLIGHT AT NIJO CASTLE (NIJO-JO NO TSUKI)

Portrait figure; Nijo Castle in background. Girl's kimono brown and light blue with black *haori* and grey-blue scarf; under-kimono, dark green with light green design, and light purple with blue and white design. Yellow comb, purple ornament, green hairpin. Castle has mottled grey foundation, white stucco walls, dark greyed blue roofs; at left, grey trees against a grey-capped mountain; blue sky with white-edged blue clouds; full white moon.

Signed, "Suizan". Dated, "Kinoye ne shunjitsu" (year of the mouse (1924), spring). "Nijo-jo no Tsuki" Moonlight at Nijo Castle). Seal "Sato Sho Han" (Sato Shotaro, Publisher.) Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa. $15\frac{7}{16}'' \times 10\frac{1}{2}''$

119 AT KIYOMIZU TEMPLE (KIYOMIZU MODE)

Woman in greyed blue and brown kimono under a black *haori*; purple undergarment of light red shows at sleeves; yellow sandals and white socks. Yellow comb and purple, red and yellow ornaments. Grey temple tank with blue water; grey floor; railing, pillar and sides of temple, warm greyed light orange; above, white paper lanterns tinted light red. Beyond, red and orange maples, blue and brown, roofed temple buildings, dark green hills, blue sky, with rising full moon in white.

Signed, "Suizan"; right, "Kiyomizu Mode" (Visiting Kiyomizu Temple), seal, "Sato Sho Han" (Sato Shotaro, publisher). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $15\frac{13}{32}'' \times 10\frac{3}{32}''$

120 CHERRY BLOSSOMS AT ARASHI MOUNTAIN (HARU NO ARASHIYAMA)

Three maids in gay kimono. One on left, in dark red-purple kimono, yellow and white *obi*, and light red under-garment; one in middle, in blue, red-purple and white with graded blue *obi* in red and yellow-green design, red and light red undergarment, in her hair red and light red ornaments; one on right, in light red and yellow kimono with red and white design, graded purple *obi* with circular peony motif in red and green. River path, warm grey flanked with grey-green grasses; mountain side flecked with pink and white blossoming cherry trees; two trees with warm grey trunks and red and white blossoms overspread the blue water. Pleasure boat and grey bridge in distance.

Signed, "Suizan"; seal, "Sato Sho Han" (Sato Shotaro, publisher). Margin: "Haru no Arashiyama" (Spring at Arashiyama.) Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $10\frac{17}{32}'' \times 15\frac{15}{32}''$

121 KIYOMIZU TEMPLE ON A SPRING NIGHT (HARU NO YO NO KIYOMIZU)

Building in grey moonlight; grey stone lanterns with yellow candlelight; farther temple, dark greyed purple with darker roof; one beyond, house roofs in distance, and mountain range all light grey. Cherry blossoms, pink and white with red accents; dark green tree above temple and full white moon in blue sky, grading from white to dark blue at the top.

Signed, "Suizan ga" (Suizan drawing). Seal "Sato Sho Han" (Sato Shotaro, publisher.) Margin "Haru-No-Yo no Kiyomizu" (Spring Night at Kiyomizu.) Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $10\frac{1}{2}'' \times 15\frac{3}{16}''$

122 THE HOZU RAPIDS (SHOKA NO HOZU-GAWA)

Rocky gorge in dark, light and warm greys; green and red foliage; flecked blue water; grey-green and grey-blue hills. Boat in two tones of greyed yellow-orange, white canopy; clothing of men makes spots of light green, white, brown, blue and grey.

Signed, "Suizan"; seal "Sato Sho Han" (Sato Shotaro, publisher). Margin, "Shoka no Hozu-gawa" (Early Summer on Hozu River.) Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $10\frac{7}{16}'' \times 15\frac{7}{16}''$

123 SHOWER ON THE KAMO RIVER (KAMOGAWA NO YUDACHI)

Two maids on balcony of house overlooking river. Wooden rails and balcony in two tones of greyed yellow-orange. Hills and sky beyond, grey, overcast by storm. Maid at left in purple and white kimono showing green through green curtain; *obi*, brown, red and yellow; in hair, red fillet and pink and white ornament. Maid at right in blue kimono with light blue and white design; *obi*, blue and white chrysanthemum, green and yellow leaf design; in hair, red and white fillet, light red and white ornament. White paper lantern, red flower motif, white paper pendant tipped with purple. Black and white fan on floor.

Signed, "Suizan"; seal "Sato Sho Han" (Sato Shotaro, publisher). Margin, "Kamogawa no Yudachi" (Shower on the Kamo River). Edition, 200 impressions Blocks cut by Mayeda; printed by Oiwa, 1924. $10\frac{17}{32}''$ x $15\frac{3}{32}''$

124 AUTUMN AT TSUTENKYO (TSEUTENKYO NO AKI)

Flaming maple trees in two tones of red; light blue stream, greyed green banks, grey path at right; platforms of grey piling, green bamboo rails and red cloth covers. Bridge in grey with blue-grey roof; people make color spots of light blue, dark blue, yellow and purple. Tree-covered grey-green mountains in background.

Signed, "Suizan"; seal, "Sato Shotaro Han" (Sato Shotaro, publisher). Margin, "Tsutenkyo no Aki" (Autumn at Tsutenkyo). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $10\frac{9}{16}''$ x $15\frac{1}{2}''$

125 SNOW AT KINKAKUJI (KINKAKUJI NO YUKI)

Snowscape in grey, blue and dark green. Temple in two tones of grey against snow-covered trees; blue water faintly reflects building and trees. Visitors to temple make spots of color, with blue, green, brown and light orange kimono. Large tree at right in grey, black and green.

Signed, "Suizan;" seal, "Sato Shotaro Han" (Sato Shotaro, publisher). Margin, "Kinkakuji no Yuki" (Kinkakuji in Snow). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $10\frac{5}{8}''$ x $15\frac{15}{32}''$

126 CHERRY BLOSSOMS AT OMURO, NEAR KYOTO (OMURO NO SAKURA)

Grey temple forecourt with shaded red-covered benches; dark grey trunks of trees topped with pink and white blooms. Temple building in two tones of light brown with grey-blue roof and light blue stone steps. To right and left, green trees; beyond, dark blue mountains and light blue yellow-tinted sky. Two figures below echo blue, brown and green of middle distance.

Signed, "Suizan"; seal, "Sato Sho Han" (Sato Shotaro, publisher). Margin, "Omuro no Sakura" (Cherry Blossoms at Omuro). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $10\frac{17}{32}''$ x $15\frac{1}{4}''$

127 IMPERIAL GARDEN, KYOTO, EARLY MORNING (GYO-EN NAI YUKI NO AKATSUKI)

Warm greyed snow-covered foreground; large dark green and black snow-covered tree; palace gate warm dark grey; palace wall, light yellow-orange; trees beyond in tones of grey. Two small dogs, one brown and one black, in forecourt.

Signed, "Suizan"; seal "Sato Sho Han" (Sato Shotaro, publisher). Margin, "Gyo-en Nai Yuki no Akatsuki" (Inside the Imperial Garden in Snow, Early Morning.) Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924.
$10\frac{17}{32}''$ x $15\frac{13}{32}''$

130 Ichimura Uzayemon as Naoji

NATORI-YOSHINOSUKE (SHUNSEN)

His artist name is Natori-Shunsen and he generally signs his prints Shunsen. He was born in Tokyo in 1886 and when he took up his painting career became a pupil of Kubota-Beisen, a painter in traditional Japanese style. He finished a special course at the Tokyo School of Fine Art and for a while worked at the Tokyo Asahi Shimbun, a Tokyo daily newspaper, as an illustrator. At present he is secretary of the Theatrical Painters' Association of Japan, known as the Nihon Gekiga Kyokai. Since 1925, at the request of the Watanabe print shop, he has designed portraits of actors, one print for each month. At present he has completed a set of thirty-six. He has received the Prize awarded by the Nihon Bijutsu-in (Japan Art Institute). His hobby is ski-ing. His character portraits vary, flavoring more of the theatre than of the Studio as perhaps they should.

PORTRAITS OF MALE ACTORS IN VARIOUS ROLES

A series of thirty-six actor prints published by the Shunsen Prints Publishing Society in the house of Watanabe-Shozaburo, under his direction.

128 NAKAMURA KICHIYEMON IN THE ROLE OF MITSUHIDE

Actor in dark red-purple kimono, white and yellow-orange crest; white under-kimono showing at neck; on his forehead a wound; shaven chin, blue. Light grey background with rotary marks of the *baren*.

Signed "Shunsen;" and his seal. Imprint of Watanabe, publisher. Margin: "Natori," artist's stamp of approval. Edition, 150 impressions; issued in 1925.

15″ x 10 3/16″

129 ONOYE KIKUGORO AS MOTOYEMON IN THE DRAMA TENKAJAYA

Actor in brown and yellow kimono with green and white sash; at his side red pouch decorated with black crest. Shaven pate and chin, colored blue. Background light grey shading to dark grey.

Signed "Shunsen ga" (Shunsen drawing;) and his leaf seal. Imprint of Watanabe publisher. Margin: "Shunsen," artist's stamp of approval. Edition, 150 impressions, issued in 1925. $14\frac{27}{32}$" x $10\frac{1}{8}$"

130 ICHIMURA UZAYEMON AS NAOJI

Actor in light blue, dark blue, grey, purple and red striped kimono, black collar; inner-kimono, dark blue with darker blue crossed lines. On head, white and blue towel tied under chin. Background, silver mica; white spots for snowflakes.

Signed "Shunsen Hitsu" (Shunsen made;) also his seal. Imprint of Watanabe, publisher. Margin: "Shunsen," artist's stamp of approval. Edition, 150 impressions; issued in 1925. $14\frac{31}{32}$" x $10\frac{1}{4}$"

131 ONOYE BAIKO AS SAYURI

Actor in female role; purple kimono lined with red, flower and leaf pattern in light red, yellow, green, two tones of blue, light purple and white; inner-kimono, light red and white; light green scarf, bamboo leaf design; *obi*, green with yellow wicker pattern, red and pink flowers. Elaborate red, green and purple hair orna-

Signed "Shunsen"; also his seal. Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1925. $14\frac{3}{4}$" x $10\frac{3}{32}$"

132 ONOYE MATSUSUKE AS KOHYOYE

Actor in kimono of mixed pattern in grey-blue, grey and white; blue and white check; yellow and grey-orange; on left rever, a black and white inscription. Dark background.

Signed, "Shunsen;" also his double seals. Imprint of Watanabe, publisher. Edition: 150 impressions; issued in 1925. $14\frac{27}{32}$" x $10\frac{3}{32}$"

133 NAKAMURA GANJIRO AS TOJURO

Actor dark green and white kimono, white crest; undergarment, light blue; in arms something covered with red and black cloth with red-centered cherry blossoms in light red and light orange and the same crest. Background, light greyed orange, maple leaf and stream motif in white.

Signed "Shunsen"; and his seal. Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1925. 15" x $10\frac{3}{16}$"

134 BANTO SHUCHO AS SHIZUKA

Actor in female role; red kimono with cherry blossoms and water motifs in red-orange; inner white kimono with light blue-green outline of cherry blossom. Drum, black and yellow with red-purple cord. In hair, blue and yellow mica ornament imitating silver and gold, and yellow and red pin. *Obi*, black with grey wheel pattern. Grey background, circular marks of the *baren*.

Signed, "Shunsen"; and his seal "Natori." Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1925. $14\frac{29}{32}$" x $9\frac{15}{16}$"

135 KATAOKA NIZAYEMON AS HONZO

Actor in blue and brown brocaded kimono; superimposed tiger motif in two tones of brown; black and grey brocaded shoulderpiece; sword handle, greyed-yellow with red spot on end. Background dark grey mica.

Signed "Kajichosai Shunsen ga" (Kajichosai Shunsen drawing;) also his seal "Shun." Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1926. 14 27/32" x 10 1/16"

136 ICHIKAWA SADANJI AS NARUKAMI

Actor in white, grey, red-purple and yellow kimono with broken swastika pattern; behind shoulders, a red, green, yellow and white fabric; elaborate headdress with dark purple bindings; face painted in red-purple and two tones of blue. Plain grey background.

Seal "Shunsen". Imprint of Watanabe, publisher. Margin, "Natori," artist's stamp of approval. Edition, 150 impressions; issued in 1926. 15" x 10 5/32"

137 ICHIKAWA SUMIZO AS GONPACHI

Actor in black kimono with white crest; blue and red undergarments show at sleeves. Under left arm, handle of sword wound in green over grey sharkskin; yellow gold kashira on handle. Background grey and green.

Signed "Shunsen"; also his seal. Imprint of Watanabe, publisher. Edition, 150 impressions; issued in 1926. 15" x 10 3/16"

138 ONOYE YEIZABURO AS OKARU

Actor in female role; red overcoat with white crest and black collar; red undergarment; purple neckpiece; light blue and blue-purple striped panel in front with white sash; *obi*, black with blue-purple lining; small red sash of tie-dye. Two swords with black scabbards, yellow guards, green cords, and blue handles; in hair, blue, red and green ornaments and purple cloth in front. Background is light grey.

Signed "Shunsen"; also his seal "Kajicho." Imprint of Watanabe, publisher. Margin: "Natori," artist's stamp of approval. Edition, 150 impressions; issued in 1926. 15" x 10 3/16"

139 MATSUMOTO KOSHIRO AS UMEWO

Actor in outergarment of black, blue-purple and white; undergarment, red, orange, blue-green, yellow and white, with red-orange collar; blue shaven pate; face lined with two tones of red-purple and black. Light mica background.

Signed "Shunsen ga" (Shunsen drawing). Imprint of Watanabe, publisher. Edition, 150 impressions; issued in 1926. 15" x 10 1/8"

140 NAKAMURA UTAYEMON AS YODOGIMI

Actor as the widow of Hideyoshi. Sumptuous costume; greyed light purple overgarment, floral motifs in red, yellow, green and white; under-kimono, buff and grey brocaded leaf design; an inner-garment, two tones of blue. Sword handle, brown. Background, graded blue-purple with rotary marks of the *baren*.

Signed "Shunsen"; and his seal. Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1926. 14 13/16" x 10 1/16"

141 JITSUKAWA YENJAKU AS DANSHCHI

Actor in kimono in two tones of red-orange and white and two tones of grey-blue and silver. Blue shaven pate and chin. Light blue curtain with dark blue-bird design. Pendants of light red above.

Signed "Shunsen ga" (Shunsen drawing); and his seal. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1926. 15" x 10 3/16"

142 ICHIKAWA SANSHO AS A SWEETMEAT PEDLAR

Actor in over coat of grey-blue with light blue lining, red border and cord, and brown-yellow Chinese "cash" motifs. Red-brown scarf with red lining and with pattern of rice, paper strips called gohei, and rope in red, green, yellow and white; cap, leggings and armlets, grey-blue; socks, blue-purple shaded to blue; light green sandals with greyed yellow straps. On fan, blue character "Kotobuki" (longevity); red-orange box; pedlar's cases, red and orange with blue and white wave motif and greyed yellow crest; lower case, strapped with greyed yellow. Background is light grey.

Signed "Shunsen ga" (Shunsen drawing); also his seal. Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1926. 14 7/8" x 10 1/16"

143 NAKAMURA SHIKAKU AS SHIZUKA NO MAYE

Actor in female role; red kimono with grey-orange flower motif. Armor has lacquered bars, in white, light purple, purple, and black: yellow metal ornaments; other parts, brown and green printed chamois; tie-cords of checked brown-blue and white. Embossed white band around head hangs down the back. Dark purple background.

Signed "Shunsen"; and his seal "Natori". Imprint of Watanabe, publisher. Margin: "Natori," artist's stamp of approval. Edition, 150 impressions; issued in 1926. 14 11/16" x 10 1/16"

144 ICHIKAWA CHUSHA AS TAKECHI

Actor in brown and light grey-yellow kimono, with dragon motif; colored raincape; armor, red-purple, blue and yellow, with yellow and blue shoulder guards and blue-green tassels. Face painted in brown and black, with blue pate and beard; scar on the forehead. Background is grey mica.

Seal "Shunsen." Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1926. 14 13/16" x 10 1/16"

145 SAWAMURA SOJURO AS NARIHIRA REIZO

Actor in dark blue coat, with black collar and revers; brown stripe l grey-green *haori*, with dark purple cord; kimono, grey with brown stripes and black collar; at sleeve a bit of red-orange lining; at neck, a bit of blue; eyes and mouth rouged; eyebrows painted black; blue pate, a part of his wig. Brown and yellow umbrella; white snowflakes.

Signed "Shunsen"; also his seal. Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1927. 15 3/32" x 10 5/32"

146 KATAOKA ICHIZO AS BENKEI

Actor as Benkei, great twelfth century fighter. Black trousers with white circular motifs at hips; kimono, light yellow with silver crest and dark and light red lining showing at sleeves and neck; brown, black and yellow under-kimono with ink-

stone, brush and peacock feather design. Sword handle, purple; orange and yellow scabbard. Face painted in red-purple and blue.

Signed "Shunsen"; also his seal. Imprint of Watanabe, publisher. Margin: "Natori", artist's seal of approval. Edition, 150 impressions; issued in 1927.
$14\frac{15}{16}$" x $10\frac{1}{16}$"

147 OTANI TOMOYEMON AS KANSHOJO

Actor in dark red-purple outergarment with yellow and white crests, hatched with purple and silver lines respectively; two-toned yellow under-kimono with lining of yellow-green showing at left sleeve; white collar in folds at neck. Very light greyed wooden fan. Background, mottled grey-blue.

Signed "Shunsen"; and his seal "Natori". Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1927
$15\frac{1}{32}$" x $10\frac{3}{16}$"

148 ICHIKAWA YENNOSUKE AS KAKUDAYU

Actor in brown kimono barred with yellow lines and lined with grey-blue; black under-kimono. Blue steel lance in grey wooden handle; shaven head and beard, blue. Black ground.

Signed, "Shunsen;" and his seal "Kajicho." Dated, "Showa Ni Nen Yoshun Saku." Imprint of Watanabe, publisher. Margin: "Natori," artist's stamp of approval. Edition, 150 impressions; issued in 1927 $14\frac{3}{4}$" x $10\frac{1}{8}$"

149 ICHIKAWA ONIMARU AS OTOMI

Actor in female role; outer garment, three tones of blue, black collar; kimono, white with light blue-purple and dark blue wavy lines; a light blue towel with dark blue stripes; red cloth in mouth; in hair, a yellow comb. Light grey background with rotary marks of *baren*.

Signed "Shunsen"; also his seal. Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition. 150 impressions; issued in 1927.
$14\frac{31}{32}$" x 10"

150 ICHIKAWA SHOCHO AND KATAOKA GADO AS UMEGAWA AND CHUBEI

Two actors, one in female role; man in blue and white spotted outer-garment, kimono striped with grey, blue and dark red-orange; two under-kimono one in two tones of green other in black; blue shaven pate. Woman in dark red-purple kimono with conventional motifs in grey; blue scarf over houlders; inner-kimono, white with conventionalized floral motifs in two tones of red, green leaves; red under-kimono; *obi* light red with white snowflake motifs. In hair, yellow hairpins, red bow, and in back white-spotted green fillet. Speckled grey background.

Signed "Shunsen ga" (Shunsen drawing;) and his dual seals "Shun" "Sen". Margin: "Natori", artist's stamp of approval. Edition. 150 impressions; issued in 1927. $15\frac{1}{8}$" x $10\frac{1}{16}$"

151 BANTO MITSUGORO AS FARMER MANBEI

Spectacular kimono, grey and white checks with blue and brown lines; dark orange shoulder pieces with light blue lining and sparrows in red, grey, black and white, and scarecrow device in light green and very light greyed yellow. Sword handle, orange and light yellow with black and orange medallion and purple, orange and white cords. Shaven pate shows blue. Background, panels graded from light red-brown to light yellow orange; green bamboo leaves at the right.

Signed "Shunsen;" also his seal. Imprint of Watanabe, publisher, Edition, 150 impressions; issued in 1927. 15″ x 10 1/16″

152 NAKAMURA FUKUSUKE AS THE SMUGGLER SOSHICHI

Actor's outer coat in blue, black and two tones of grey, with octagonal motifs; kimono, red-purple with leaf motif in white; two under-kimonos, one light blue with light blue-purple and grey-green ogee lines, one very dark black; black hood; sword handle, blue tipped with yellow. Background, grey mica.

Signed "Shunsen"; his seal "Kajichi Tei" (Kajichi Studio.) Imprint of Watanabe, publisher. "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1927. 14 23/32″ x 9 31/32″

153 NAKAMURA JAKUYEMON AS OSHICHI

Actor in female role; kimono striped with light purple, light blue-purple, white, very light blue-green and edged with red; black collar; red and white tie-dye sleeve lining; under-kimono red with light red and white motifs, edged with light red and light blue-green; *obi*, red and blue, white cherry petals. Behind dancer, two property men in black who assist in arranging clothes for the dance. Floor white; background mottled grey.

Signed "Shunsen"; his seal. Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1927. 15 1/4″ x 10 1/8″

154 SAWADA SHOJIRO AS HAYASHI BUHEI

Actor in dark red kimono with white crests; greyed blue-green lining; black collar; blue steel sword parrying opponent's sword; yellow ferule; dark grey sword-guard; blue-laced handle with bits of grey sharkshin at openings. Blue shaven beard. Background grey with rotary marks of the *baren*

Signed "Shunsen"; and his seal "Kajicho Tei" (Kajicho Studio.) Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1927. 14 15/16″ x 10″

155 MORITA KANYA AS GENTA KAGESUYE

Actor in red-orange kimono, flower and scroll pattern in yellow; crest, two white and yellow arrow-feathers; folded white collar with light grey fretwork design; two under-kimono, one pink, one light blue-green; blue shoulder capes with double arrow crest. Fan, black, yellow, and blue; headdress, light red and white plum blossoms, yellow centers; black hat tied with purple and white, red-lined cord. Background mottled grey.

Signed "Shunsen"; also his seal. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1928. 14 15/16″ x 10 1/32″

156 BANTO HIKOSABURO AS MATSUWOMARU

Artist in brocaded silvered kimono, embossed, with pine tree in brown, green and yellow, bordered at neck and sleeves with light green. Sword scabbard, black; yellow and brown sword-guard, green cord; handle is laced with blue-purple cord; grey sharkskin showing between lacings. At back an ornate pattern in purple, red, and white, apparently part of headdress. Mottled blue-grey background.

Signed "Shunsen ga" (Shunsen drawing;) also seal, "Kajicho-Sai-In" (Kajicho Studio Seal). Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1928. 15″ x 10 1/16″

157 ICHIKAWA UDANJI AS SUKUNE TARO

Actor in green kimono lined with dark red-orange, yellow crest on shoulder; under-kimono brown, another greyed yellow-orange; sash dark blue with cloud pattern in light brown with light blue edges; sandals, light orange; greyed-blue socks; white rooster in black lacquer box; two swords with blue corded handles, yellow metal accessories and two huge purple tassels. Face, hands and legs red flesh color.

Signed "Shunsen ga" (Shunsen drawing); also seal "Shunsen". Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1928. $14\frac{7}{8}''$ x $10\frac{3}{32}''$

158 NAKAMURA FUKUSUKE AS OHAN

Actor in female role. Black-collared kimono, with floral and conventional motifs in two tones of red-purple, red, yellow, green, three tones of blue, and white; one under-kimono in purple-red and white, another in two tones of red. Headdress three tones of red, yellow, green, three tones of blue and black. White paper with inscription protruding from kimono.

Signed "Shunsen"; also his seal. Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1928. $15\frac{1}{32}''$ x $9\frac{31}{32}''$

159 BANTO JUZABURO AS SEIGORO

Actor in deep purple outergarment with white crest and bit of red-orange lining showing at sleeve; two scarves; one, greyed green with light green dots, and the other greyed blue-purple with white stripes in groups of three, five and seven. Green bowl decorated in blue and black. Blue shaven chin and crown of head; red scar on forehead. Background dark grey mica.

Signed "Shunsen ga" (Shunsen drawing;) also his seal "Shun". Imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1928. $14\frac{7}{8}''$ x $10''$

160 SOGANOYA GORO AND CHOROKU IN HIZAKURIGE

Two actors; one in checked kimono with dark blue-green carrying-cloth over shoulders; shaven blue pate; straw-colored hat. Other in grey-blue with red, black-striped inner kimono; over left shoulder straw-colored carrying-basket with green band; on his back a straw-colored hat; on his head a blue and white towel. Fuji Mountain in background, snow capped and blue; grey landscape with green and brown trees and yellow houses.

Signed Shunsen-e" (Shunsen picture;) also seal "Natori"; Dry imprint of Watanabe, publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1928. $14\frac{31}{32}''$ x $10\frac{1}{8}''$

161 SAWAMURA GENNOSUKE AS NIKI

Actor in grey kimono with white flower crests, and white lozenge shaped floral motif on sleeves; three white folds at neck; fingers of left hand grasp right forefinger; eyes closed and in mouth a magic scroll with brocaded back in two tones of yellow-brown; yellow knobs and purple cord. Shaven beard, blue. Scar on forehead, red. Background grey with rotary marks of the *baren*.

Signed "Taishido Shunsen ga" ("Green-covered cave," Shunsen drawing); also his seal. Imprint of Watanabe, publisher. Margin: "Natori," artist's stamp of approval. Edition, 150 impressions; issued in 1928. $14\frac{29}{32}''$ x $10\frac{3}{32}''$

162 NAKAMURA TOSHA AS OKARU IN THE DRAMA YOIGOSHIN

Actor in female role; outer kimono grey-green with medallion in blue and tan; inner kimono two tones of light purple. In hair, yellow-orange comb and yellow bar with allover pattern outlined in orange. Background light grey-blue.

Signed "Shunsen", also his seal. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions, issued in 1928. $15\frac{1}{32}''$ x $10\frac{5}{32}''$

163 ICHIKAWA TOKIZO AND OMEZO IN TSURU-KAME

Two actors, one in female role. Male actor in divided skirt of grey striped cloth with white circular crests. Top of kimono blue with maple leaf crest, lower part white with blue hexagonal design; white collar; under-kimono, light blue with white sash, black concentric squares on the end; headdress has tortoise in light red, green, blue and white. Female actor in red striped skirt and purple kimono with green and purple pine tree and plum flowers in two tones of red and white; red and blue show at sleeve openings; stiff white cape with bamboo, clouds and water motifs in green; greyed yellow sash tied in bow in front. On head, a hat with crane and sun and cloud motifs, all in two tones of red, yellow and white. Background red-yellow.

Signed "Shunsen Hosha" (Shunsen Finishes); also his seal. Dated "Showa tsuchinoye-tatsu senshuraku" (Showa Era, year of the Dragon (1928.) Imprint of Watanabe, the publisher. Margin: "Natori", artist's stamp of approval. Edition, 150 impressions; issued in 1929. $14\frac{15}{16}''$ x $10\frac{1}{8}''$

164 AFTER THE BATH (YOKUGO)

Young woman in kimono of allover tie-dye pattern in two tones of purple and white, light red cherry blossoms with green centers, chrysanthemum-like flowers in purple with yellow-green centers, green maple leaves on graded blue areas with scalloped edges. Sleeve linings in two tones of red-orange; neckpiece, allover wave pattern in two tones of blue; *obi* is purple with medallion designs in purple and very light blue; bits of red under-kimono are visible. Gold lacquered hair comb and blue and white ornament. Background of white mica.

Signed "Shunsen"; also his seal. Edition, 150 impressions; issued in 1929. $15\frac{9}{16}''$ x $10\frac{13}{16}''$

165 COMBING THE HAIR (KAMI-SUKI)

Nude woman with fringed scarf, medallion motif in purple-red, blue and white on ground of blue flecked with white; yellow comb. Flesh tones represented by faint printing in delicate red-orange. Green-grey background shows rotary marks of the *baren*, or printing pad.

Signed "Shunsen Shi" (Shunsen Work); also his seal. Dated "Showa San Nen Saku." Imprint, copyright by Watanabe-Shozaburo. Edition, 150 impressions; issued in 1929. $14\frac{5}{8}''$ x $9\frac{11}{16}''$

166 IN FRONT OF A MIRROR (KAGAMI NO MAYE)

Young woman in blue kimono, fish pattern in light blue, lines of fish-net in dark blue; red petticoat; feet uncovered; in her mouth a blue and white towel; hair ornament of five green balls. Upon brown rack at left a white towel with light red and blue stripes and fringe; dressing table, brown, mirror, bluish with brighter blue bevel; knobs and metal capping of bluish toilet bottle are yellow; brown hand mirror on stand; purple and blue clothing in yellow wicker basket and trailing from it a narrow sash in two tones of green. Grey background shows rotary marks of the *baren*.

Signed "Shunsen ga" (Shunsen drawing); also his seal. Dated "Showa San Nen." Edition, 150 impressions; issued in 1929. $15\frac{5}{8}''$ x $10\frac{1}{8}''$

171 YUFUKU HOT SPRING

ODA-KAZUMA

Oda-Kazuma was born in Tokyo near Shiba Park in 1882. He is interested in lithography as well as in the designing of wood-blocks and his own lithographs have been shown at the three succeeding Exhibitions of the Imperial Fine Arts Academy, since this annual event was opened to prints in 1927. At the Fine Art Section of the Industrial Exhibition a Prize was awarded him for his decorative water color painting. He seems more successful in his Japanese form than in his Semi-Western form. For instance, No. 167 is a fine print in good Japanese form.

167 MATSUYE BRIDGE IN SNOW (MATSUYE OHASHI)

Man in raincape with red-purple and blue-striped kimono; two women in dark coats, one black, the other dark purple, with bits of red and blue kimono showing as they walk; snow-laden umbrellas, one grayed red-orange and white, the other yellow. Behind, a servant in dark clothes with lowered yellow umbrella. All wear high storm clogs. In rear, a man in raincoat and hood with basket of red and green vegetables. Blue stream, flanked by grey houses; very light blue-green windows; in middle distance another bridge and figures with yellow umbrellas. Distant snow-covered wooded hills; clouded grey sky and white snowflakes.

Signed "Kazuma hitsu" (Kazuma's brush). Dated "Taisho Ju-san Nen Saku". In rectangular panel, "Matsuye Ohashi" (Matsuye Bridge.) Edition, 300 impressions. $9\frac{7}{32}$" x $14\frac{1}{4}$"

168 CATCHING WHITEBAIT AT NAKAUMI, IZUMO PROVINCE (NAKAUMI SHIRA-UO TORI)

Night scene; fishing boat in foreground. Dark blue water grading to lighter blue-green; reflections of yellow lights. The blue mountains cast purple reflections. Sky, spotted with three white stars and a white crescent moon, grades from dark blue to luminous green.

Signed "Kazuma hitsu" (Kazuma's brush); also his seal. Margin: "Izumo Nakaumi Shira-uo Tori" (Catching Whitebait at Nakaumi, Izumo). Edition, 200 impressions; issued in 1924. 9 7/16" x 14 11/32"

169 DISTANT VIEW OF HOKI DAISEN (HOKI DAISEN ENBO)

Blue and yellow-green water; distant shore, purple-blue foothills and a range of white mountains streaked with light blue and light red; blue mountains beyond. Steep path, between dark yellow-green foilage. Dark clouds and rain streaks obscure the yellow, green and orange sky.

Signed "Kazuma hitsu" (Kazuma's brush). Margin: "Hoki Daisen Enbo" (Distant View of Hoki Daisen). Edition, 100 impressions; issued in 1924. 9 1/2" x 14 1/4"

170 PEONIES (BOTAN)

Oriental peony with stems and leaves in grey-red and three tones of green; one large white flower, grey, white and yellow with dark yellow-orange and red center; a second in two tones of red with greyed red and green center. Background grey, flecked with yeliow and shaded with light greyed blue. Blue and purple shadows.

Signed, "Kazuma hitsu" (Kazuma's brush;) also his seal. Circular stamp of publisher, Watanabe. Edition, 100 impressions; issued in 1924. 9 7/16" x 14 1/4"

171 YUFUKU HOT SPRING, IWAMI PROVINCE (YUFUKU ONSEN)

Grey steps leading down to narrow street of inns or bath houses. Dark cloaked figures with umbrellas and lighted red-orange lanterns; snow-covered roofs and trees; beyond, snowy hills topped with snow-laden trees. Snowflakes, dark grey sky, lighted lanterns and windows indicate it is night.

Signed "Kazuma hitsu" (Kazuma brush). Dated "Taisho Ju-yo Nen." Rectangular panel, "Iwami Yufuku Onsen" (Yufuku Hot Springs in Iwami Province.) Edition, 100 impressions. 14 7/32" x 9 7/16"

172 VIEW OF MIHONOSEKI IN RAIN (MIHONOSEKI NO KEI)

Building with white stucco walls and greyed orange wood trim. Woman in purple kimono and boy in blue and white. Rippled water in two tones of light blue and sampans with yellow mat roofs. Ferry pier and grey blue-purple ferry about to dock. On farther shore grey boats and houses below wooded hill in two tones of green and greyed yellow. Sky overcast with grey, dark rain lines slant across the print.

Signed "Kazuma hitsu" (Kazuma's brush); also his seal. Margin: "Izumo Mihonoseki No Kei" (View of Mihonoseki, Izumo). Edition, 100 impressions; issued in 1925. 14 5/16" x 9 1/2"

184 Cherry Blossoms and Owl

OHARA-MATAO (SHOSON)

Ohara-Matao, who was born in Kanazawa City, Kaga Province, in 1878, first used the artist name "Koson" but changed this in 1912 to "Shoson." He was the pupil of Suzuki-Kason, in Tokyo, and studied the Japanese style of painting. Under the direction of Ernest Fenollosa he sent a large number of paintings, chiefly of flower and bird subjects, to America to be sold. He also had some of his bird and flower subjects published as color prints. In 1911, however, he stopped designing prints and devoted himself entirely to painting in Japanese style, until, in 1926, at the request of the Watanabe print shop, he again began to design flower and bird compositions for wood-block prints.

Shoson's love of nature shows in the beautiful nature study prints for which he is justly famous.

173 HAWK IN SNOW (Setchu no Taka)

Hawk on black, green and white snow-covered pine tree; wing, tail feathers, and beak, in three tones of warm grey; under-feathers in white, grey and black, with areas of light red; the frontal, eye and legs in yellow, black and grey.

Signed "Shoson"; also his seal. Edition, 100 impressions; issued in 1926.

14¼" x 9½"

174 HERONS IN REEDS (Ashi ni Sagi)

Two white herons and blue grey pool. Feathers outlined in grey; grey legs, yellow and black claws and eyes; yellow, black and yellow-green beaks. Wind-blown reeds in two tones of grey on bank above, and sky graded from light blue to grey-blue; white crescent moon.

Signed "Shoson"; also his seal. Edition, 200 impressions; issued in 1926.

14¼" x 9⅜"

175 WHITE HERONS AND WILLOW (YANAGI NI SHIRA-SAGI)

Two white flying herons against sweeping green willow branches with a greyed-green background shading to very light grey. Feathers outlined in grey; grey legs, yellow claws; yellow eyes rimmed with green; yellow and grey beaks. Open beak exposing brilliant red-purple tongue.

Signed "Shoson"; also artist's seal. In Margin, imprint copyright stamp of Watanabe-Shozaburo, publisher. Edition, 100 impressions; issued in 1926.

$14\frac{11}{32}$" x $9\frac{9}{16}$"

176 KINGFISHER AND IRIS (HANA-SHOBU NI HISUI)

Iris blooms in shades of purple blue, with orange and yellow centers; leaves in two tones of green. Kingfisher on the wing; wing and tail feathers, blue-greens and grey; under-feathers light red, white and grey; the eye and one visible claw, bright red, black and white; the beak, light red-purple. Background shades from light orange to light blue.

Signed "Shoson"; and his seal. Margin:Imprint copyrignt stamp of Watanabe-Shozaburo, publisher. Edition, 200 impressions; issued in 1926. $14\frac{1}{4}$" x $9\frac{9}{16}$"

177 WISTARIA AND SWALLOWS (FUJI NI TSUBAME)

Two swallows and wistaria. Wing, tail and head feathers blue-black; under-feathers, white and grey outlined in black; "face" feathers in two tones of light red. Blooms in three tones of blue-purple with green stems, light yellow background.

Signed "Shoson"; also his seal. Edition, 200 impressions; issued in 1926.

$14\frac{1}{4}$" x $9\frac{7}{8}$"

178 CARP (KOI)

Grey and gold carp; green leaves and white blossoms. Background light green-grey, showing grain of wood-block brought out in the printing.

Signed "Shoson"; also his seal. Margin: imprint copyright stamp of Watanabe-Shozaburo, publisher. Edition, 500 impressions; issued in 1926. $14\frac{9}{32}$" x $9\frac{7}{16}$"

179 GOLDFISH (KINGYO)

Gold-fish in graded tones of red, light yellow, white and black with touches of gold on the scales. Background shades from light blue to white. A greyed green water plant accents the red in the fish.

Signed "Shoson"; also his seal. Margin: imprint copyright stamp of Watanabe-Shozaburo, publisher. Edition, 300 impressions; issued in 1926. $14\frac{7}{16}$" x $9\frac{1}{2}$"

180 WILD GEESE (GAN)

Grey reeds and water; geese in light red-brown, grey, white and black, with orange beaks and legs. Background is blue.

Signed "Shoson"; also his seal. Margin: Copyright stamp of Watanabe-Shozaburo. Edition, 200 impressions; issued in 1926. $14\frac{9}{32}$" x $9\frac{15}{32}$"

181 GEESE (GACHO)

Embossed feathers outlined with grey, toned with light orange; beaks, legs and feet in orange, yellow and black. Ground, grey-green, broken with darker green shadows and shading upward through light yellow-orange to light red-orange.

Signed "Shoson"; also his seal. Margin: Copyright stamp of Watanabe-Shozaburo. Edition, 200 impressions; issued in 1926. $14\frac{1}{4}$" x $9\frac{7}{16}$"

182 WAVES AND PLOVERS (Nami ni Chidori)
Three grey and yellow plovers, with red-orange beaks and orange legs, on dark grey rock near white-capped grey-blue waves and warm grey beach. Grey reeds in foreground; white crescent moon in sky. Background grey showing grain of the wood-block.
Signed "Shoson"; also his seal. Edition, 100 impressions; issued in 1926.
14¼" x 9 11/16"

183 REEDS AND SNIPE (Yoshi ni Shigi)
Two snipe in light orange, grey and white; blue-grey water; grey windblown reeds. Background graded light grey.
Signed "Shoson"; also his seal. Edition, 100 impressions; issued in 1926.
14 9/32" x 9½"

184 CHERRY BLOSSOMS AND OWL (Sakura ni Fukuro)
Owl with warm grey feathers; red, yellow and black eyes, yellow and black claws, flying beneath a blossoming cherry branch and full white moon. Background, a cool light grey.
Signed "Shoson"; also his seal. Edition 100 impressions; issued in 1926
14¼" x 9 7/16"

185 POMEGRANATE AND PARROT (Zakuro ni Omu)
White parrot, with feathers outlined in grey and delicately tinted light orange; light blue, dark and black claws, eye, and beak; red tongue. Dark green pomegranate branch with red fruit. Background black, showing rotary printing marks.
Signed "Shoson"; also his seal. Imprint copyright stamp of Watanabe-Shozaburo, publisher. Edition, 300 impressions; issued in 1927. 14 5/16" x 9 7/16"

186 A GROUP OF HERONS IN SNOW (Setchu Gunro)
Five white herons standing in blue, graded water. Faint grey and dry-printing outline the feathers; eyes, light green and black; beak, yellow-green shading to yellow, with black tips; legs, dark grey; yellow claws. Snowflakes on grey background.
Signed Shoson"; also his seal. Margin: imprint copyright stamp of Watanabe-Shozaburo, publisher. Edition, 200 impressions; issued in 1927. 14 7/16" x 9 3/8"

187 CROWS IN MOONLIGHT (Tsuki ni Karasu)
Two black crows outlined in warm grey, perched on a grey winter-stripped branch; one with open beak and light red tongue. Full white moon in a graded bright blue sky.
Signed "Shoson"; also his seal. Margin: imprint copyright stamp of Watanabe-Shozaburo, publisher. Edition, 200 impressions; issued in 1927. 14¾" x 9 5/16"

188 CAMELIA AND RICE BIRDS (Tsubaki ni Shiro Buncho)
Red, light red-purple and white camelias against bank of dark green leaves. Two white rice birds with light red-purple beaks and eyes and embossed feathers. Blue-grey tree trunk below. Background, yellow-orange shading to yellow.
Signed "Shoson"; also his seal. Margin: imprint copyright stamp of Watanabe-Shozaburo. Edition, 100 impressions; issued in 1929. 14¼" x 9 15/32"

189 WILD GEESE (Suichu no Kakucho)
White geese; embossed feathers; orange beaks, eyes and legs. Grey-blue water, black stumps, and grey bank.

Signed "Shoson"; also his seal. Edition, 100 impressions; issued in 1928. $9\frac{13}{32}$" x $14\frac{1}{4}$"

190 HERON IN RAIN (UCHU NO SAGI)

White heron with light greyed green, grey bill; grey legs and embossed feathers, against a black ground slashed with white lines for rain.

Signed "Shoson"; also his seal. Margin: imprint copyright stamp of Watanabe-Shozaburo, publisher. Edition, 300 impressions; issued in 1928. $14\frac{5}{16}$" x $9\frac{5}{16}$"

191 REEDS AND GEESE (YOSHI NI GACHO)

White geese with embossed feathers and orange beaks; light grey-green bamboo leaves; white reflections in black water background.

Signed "Shoson" ;also his seal. Margin: imprint copyright stamp of Watanabe-Shozaburo, publisher. Edition, 300 impressions; issued in 1928. $14\frac{1}{4}$" x $9\frac{3}{8}$"

192 HYDRANGEA AND WASPS (AJISAI NI JIGABACHI)

Pink and blue blossoms; dark yellow-green leaves; yellow-grey and green stalks; black and orange wasps and grey nest.

Signed "Shoson"; also his seal. Margin: Copyright stamp of Watanabe-Shozaburo, publisher. Edition, 200 impressions; issued in 1929. $14\frac{5}{16}$" x $9\frac{1}{2}$"

193 NANTEN BUSH AND FLY CATCHERS IN SNOW (SETCHU NANTEN NI RURICHO)

Brilliant dark blue fly-catchers on snow-covered nanten, or barberry-like bush; dark red stems, green leaves and red-orange berries. Grey ground filled with snowflakes.

Signed "Shoson"; also his seal. Margin: Copyright stamp of Watanabe-Shozaburo, publisher. Edition, 200 impressions; issued in 1929. $14\frac{9}{32}$" x $9\frac{1}{2}$"

194 SNOW ON WILLOW BRIDGE (YANAGI-BASHI NO YUKI)

Willow in two tones of grey, and warm grey bridge rails covered with snow. Two girls; one in purple kimono with red-orange and white showing at sleeves; the other with black umbrella, black kimono with red showing beneath, and greyed green scarf. Blue river; light red snow-covered houses; grey shore and bridge in distance. Snow-flecked grey sky.

Signed "Shoson"; also his seal. Margin: Copyright stamp of Watanabe-Shozaburo, publisher. Edition, 300 impressions; issued in 1927. $14\frac{1}{4}$" x $9\frac{7}{16}$"

198 NIZAYEMON AS KAKIYEMON

YAMAMURA-TOYONARI (KOKA)

Yamamura-Toyonari has an artist name "Koka" but uses his own name "Toyonari" for his prints. He was the pupil of Ogata-Gekko and paints in the traditional Japanese style. In 1907 he graduated from the Tokyo School of Fine Arts. He is a member of the Nihon Bijutsu-in. He is a collector of old prints, and likes to attend the theatre. His character sketches of actors are of great interest.

SERIES OF TWELVE ACTOR PRINTS

195 GANJIRO AS HANSHICHI (GANJIRO NO AKANEYA HANSHICHI)

Actor in light blue-green kimono, with conventional motif in blue on white; squares with brighter blue-green, blue and greyed-red lines. Collar, red-orange above; below, white plum blossoms on purple and white ground; inner-kimono, brown and black-striped and grey. Blue shaven pate. Grey mica background.

Signed "Toyonari ga" (Toyonari drawing.) Dated, "Tai Ku" (Taisho Ku Nen.) Margin: artist's stamp of approval. Edition, 150 impressions. $15\frac{7}{8}$" x $9\frac{19}{32}$"

196 SHOCHO AS OMAN (SHOCHO NO OMAN)

Actor in female role. Kimono striped in light red-purple and blue-purple with light blue-green lines and carnation sprays in two tones of red, light blue-purple, light orange, green and white. Sleeves lined with red and tie-dye under-kimono in two tones of red. *Obi*, tie-dyed light blue, light yellow-green and white. Hair comb in light green, red and red-orange; butterfly and flower pins in two tones of red, two tones of blue, light green and white; blue and red tie-dyed fillets behind. Background, light mica.

Signed "Toyonari." Dated, "Tai Ku" (Taisho Ku Nen). Margin: Copyright stamp of Watanabe-Shozaburo. Edition, 150 impressions. $15\frac{9}{16}$" x $10\frac{3}{4}$"

197 MATSUSUKE AS GOROJI (MATSUSUKE KAGATOBI NO GOROJI)

Actor in kimono striped in grey-blue, grey and black; black collar and cuffs; inner-kimono, red-brown lined with black and grey. Shaven pate and chin show grey. Background, light yellow-orange.

Signed "Toyonari-ga" (Toyonari drawing). Dated "Tai Ku" (Taisho Ku Nen). Margin: Artist's stamp of approval. Edition, 150 impressions. $15\frac{9}{32}'' \times 10\frac{23}{32}''$

198 NIZAYEMON AS KAKIYEMON (NIZAYEMON NO KAKIYEMON)

Actor in kimono with allover pattern; two tones of grey-green; shoulder-pieces striped in two tones of grey, light blue and yellow; black rever; inner-kimono red-brown. Background, mica over delicate light red.

Signed "Toyonari ga" (Toyonari drawing). Dated "Tai Ku" (Taisho Ku Nen). Margin: "Yamamura" artist's stamp of approval. Edition, 150 impressions. $15\frac{5}{8}'' \times 10\frac{11}{16}''$

199 KOSHIRO AS SUKEROKU (KOSHIRO NO SUKEROKU)

Actor in black overcoat; blue lining; circular crest of peony, in yellow, two tones of red, and white; light blue leaves; inner-kimono red shaded to orange; dark purple head-band in two tones; shaven head, blue; mica background.

Signed "Toyonari ga" (Toyonari drawing). Dated "Tai Ku" (Taisho Ku Nen). Margin: Artist's stamp of approval. Edition, 150 impressions $15\frac{11}{16}'' \times 10\frac{7}{8}''$

200 UZAYEMON AS TOKUBEI, GARDENER

(UZAYEMON NO UYEKIYA TOKUBEI)

Uzayemon in role of Tokubei. Child's outergarment striped brown and black, black collar; under-kimono light red and yellow at neck and shoulder. Uzayemon wears black-lined blue kimono with dark blue streaks and dark grey lining, black undergarment; shaven blue chin. Background very dark grey.

Signed "Toyonari ga" (Toyonari drawing). Dated "Tai Ju" (Taisho Ju Nen). Margin: "Toyonari," artist's stamp of approval. Edition, 150 impressions. $15\frac{13}{16}'' \times 10\frac{27}{32}''$

201 KANYA AS JEAN VALJEAN IN LES MISERABLES

Character portrait. Red hair and shirt of blue-grey; face, neck and hand flesh color. Dark grey background with rotary marks of the *baren*.

Signed "Toyonari ga" (Toyonari drawing). Dated "Taisho Ju" (Taisho Ju Nen). Margin: "Toyonari," artist's seal of approval. Edition, 150 impressions. $15\frac{7}{8}'' \times 10\frac{23}{32}''$

202 KICHIYEMON AS HOSHIKAGE

(KICHIYEMON, HOSHIKAGE-TSUCHIYEMON)

Character portrait of Kichiyemon in role of Hoshikage. Blue kimono, crest on back and sleeve in white, blue and dark red-orange; brown and white inner-kimono, very light blue and white handled sword with yellow tip. Blue shaven chin; black wig. Background, dark grey mica.

Signed "Toyonari ga" (Toyonari drawing). Dated "Taisho Ju" (Taisho Ju Nen). Margin: "Toyonari", artist's stamp of approval. Edition, 150 impressions. $15\frac{31}{32}'' \times 10\frac{27}{32}''$

203 UTAYEMON AS OWASA

Character portrait of actor in female role. Blue overcoat, black collar, light blue kimono with darker blue and white design; dark purple under-kimono. In left hand a red cloth decorated with book and brush design in greyed yellow, grey-

green, yellow, white and black. Huge black wig with purple cloth and white fillet; yellow hairpin. Mica background.

Signed "Toyonari ga" (Toyonari drawing). Dated "Taisho Ju" (Taisho Ju Nen). Margin: "Toyonari", artist's stamp of approval. Edition, 150 impressions. $15\frac{3}{4}'' \times 10\frac{3}{32}''$

204 YENNOSUKE

Character portrait of a *samurai*, or fighting knight. Armor-like garment; shoulder piece, blue and green mica, yellow-green and red-orange; kimono, dark orange with orange, green, yellow and dark red-orange pointed decoration, purple cuffs; black and yellow mitts tied with red cord. Over red kimono an armor-like plate in black and yellow, brown, orange, blue and red. Red band on head tied in back, metal ornament in front; ornaments at temples and above, shaven blue pate. Background light purple mica.

Signed "Toyonari ga" (Toyonari drawing). Dated "Taisho Ju" (Taisho Ju Nen). Edition, 150 impressions. $15\frac{3}{4}'' \times 10\frac{5}{8}''$,

205 SONOSUKE AS UMEGAWA

Character portrait of actor in female role. Black kimono, dark blue and light blue under-kimono; *obi*, red black and white. Light yellow comb, yellow hairpin and green-white fillet. Grey mica background.

Signed "Toyonari ga" (Toyonari drawing). Dated "Tai Inu" (Taisho, year of the dog [1922].) Margin: "Toyonari", artist's stamp of approval. Edition, 150 impressions. $15\frac{3}{4}'' \times 10\frac{23}{32}''$,

206 MITSUGORO AS THE DUMB CHARACTER IN THE PLAY "THREE DEFORMED" (SANNIN KATAWA)

Character portrait of actor in multi-colored kimono; over-scarf of shaded brown, large white and blue panels decorated with scare-crow device of bamboo reeds on wooden plaque in very light yellow and green, diamond and flower ornament in dark-blue, grey-blue, white and grey. Kimono in red-orange, white and grey squares; undergarment greyed blue. Around neck, a black plaque with white characters *Oshi* (dumb.) Blue shaven pate. Background light blue.

Signed "Toyonari ga" (Toyonari drawing). Dated "Taisho Inu" (Taisho, year of the dog [1922].) Margin: "Toyonari", artist's stamp of approval. Edition, 150 impressions. $16\frac{23}{32}'' \times 10\frac{11}{16}''$,

207 A JAR OF DAHLIAS

Four tones of red, red-orange, two tones of yellow, three tones of green, and white, in pottery vase with bold design in black on grey ground, brown lip, grey shadow. Background, uneven blue grading to white.

Signed "Toyonari ga" (Toyonari drawing). Dated "Taisho Kinoe Ne" (Taisho year of the rat [1924].) Edition, 100 impressions. $15'' \times 10\frac{9}{16}''$,

208 A PARROT (OMU)

Parrot in light blue-purple, light red-purple, yellow, three tones of blue-green, yellow-green, two tones of grey-blue, black and white; beak, red shading to yellow; claws, grey-blue, eye yellow-green with black dots. Table covered with pale green cloth, flower and leaf sprays in light red-orange, blue, green and white. Bottle, greyed blue-green, yellow grading to yellow-green, blue and violet. Background mica, light red-orange at top grading to light blue.

Signed "Toyonari ga" (Toyonari drawing). Dated "Taisho Ne" (Taisho, year of the rat [1924].) $10\frac{5}{32}'' \times 15\frac{1}{32}''$

209 IZUMO-FUJI (IZUMO NO FUJI)

Water varying from blue-green to light red, white and grey-blue; boat of yellow, grey and white sail, at left, and point of land in red-brown, buff, green and grey-blue with dark grey-blue reflection. On distant shore, brown-roofed white houses and green trees, dark blue mountains beyond. Mountain peak in purple, light blue and white. Sky tinted with red, orange, yellow, green-blue and white.

Signed, "Toyonari ga" (Toyonari drawing.) Edition, 100 impressions; issued in 1924. $10\frac{13}{32}$" x $15\frac{3}{16}$"

210 A DANCER OF KYOTO (KYOTO NO MAIKO)

Character portrait of young dancer in dark purple kimono, cherry blossoms design in violet, yellow-orange, grey and white outlined with red-orange; inner-kimono of red; neckpiece, graded red and white "tie-dye;" red-orange with angular motifs in gold, silver flecks, red cord and ornament in two tones of green. Hair fillets and pins in three tones of red, two tones of blue, yellow, silver and white. Background, light grey mica.

Signed "Toyonari ga" (Toyonari drawing). Dated, "Taisho Kinoe Ne" (Taisho, year of the rat [1924].) Edition, 100 impressions. $15\frac{1}{16}$" x $10\frac{3}{8}$"

211 PELICANS (PERIKAN)

Pelicans with feathers in white, embossed, and dark grey with traces of very light purple and blue; black, orange and red eye; beak in two tones of red and a very light orange; legs in greyed orange, greyed-purple with orange claws. Dark green shadows on dark yellow-green grass; grey and white stones, on greyed red-purple graded blue-purple ground. Mica background, horizontal lines in white.

Signed "Toyonari ga" (Toyonari drawing). Dated "Taisho Hinoe Tora" (Taisho, year of the Tiger [1924].) Edition, 100 impressions. $9\frac{23}{32}$" x $14\frac{11}{16}$"

212 HORNED ORANGES (BUSHUKAN)

Oranges and citron in orange, yellow-orange, yellow, two tones of green, blue-green, black and white; graded greyed red table with streaks of white. Background, allover pattern of fruit and leaves in light blue and grey against light grey ground.

Signed "Toyonari." Dated "Taisho Hinoe Tora" (Taisho, year of the Tiger [1926]). Edition, 100 impressions. $9\frac{27}{32}$" x $14\frac{1}{4}$"

279 Obatan Parrot

YOSHIDA-HIROSHI

This artist uses no other name and has the pleasant concept of autographing his prints. He was born in 1876 in Kurume City, Chikugo Province, Kyushu.

In Kyoto he studied under Tamura-Soryu and in Tokyo under Koyama-Shotaro.Subsequently he travelled in Europe and America with the idea of securing further training as an artist. Though primarily a landscape painter in oil, especially mountain scenery, lately he has turned his attention to wood-block prints. He has received several Prizes at the annual art exhibitions held in Tokyo under the auspices of the Department of Education and has served on the Committee of Judges. At present he is a member of the Committee of Judges of the Imperial Fine Arts Academy Exhibitions.

Yoshida designs every detail of his prints and often cuts the key block himself and often prints from his own blocks. He has about one hundred titles up to the present time, which divide themselves somewhat into series, such as Mountain Series, American Series, European Series, Fuji Series, etc.

AMERICAN SERIES
Nos. 213-218

213 FISHES OF HONOLULU (Honoruru Suizokukan)

Brilliant colored fish in two tones of red and yellow, various tones of grey-blue, two tones of purple, black and white; blue water grading from dark to light.

Signed "Yoshida" with autograph, and seal "Hiroshi." Margin, "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen." "Honoruru Suizokukan" (Honolulu Aquarium). Edition 200 impressions. Blocks cut by Yamagishi. $9\frac{3}{8}''$ x $14\frac{9}{16}''$

214 EL CAPITAN, YOSEMITE VALLEY (Yosemitsuto-tani Eru Kapitan)

Blue-green water; blue and green reflections; light purple shore. Middle dis-

tance, shrubbery and trees shaded blue-greens and grey-greens; rising beyond, the sheer cliff of El Capitan, light browns, blue and purple; grey-blue and grey cliffs to the left. Sky shades from blue-grey at top to light blue-grey.

Signed "Yoshida," with autograph and five pointed seal. Margin: "Ji-zuri" (self printed, Dated "Taisho Ju-yo Nen Saku." "Yosemitsuto-tani Eru Kapitan" (El Capitan, Yosemite Valley). Edition, 50 impressions. Blocks cut by Yamagishi. $14\frac{11}{16}$" x $9\frac{27}{32}$"

215 GRAND CANYON (GURANDE KIYANION)

Foreground, grey and greyed tones of purple, blue and green in rocks of gorge and plateau; middle distance, brilliant peaks in two tones of red-orange, yellow, blue, greyed purple and grey; distant cliffs, delicate tones of light red, blue and purple. Sky, light blue; clouds, white and delicate light red.

Signed "Yoshida," with autograph and five-pointed seal. Margin: "Ji-zuri" (self-printed). Dated "Taisho Ju-yo Nen Saku." "Gurande Kiyanion" (Grand Canyon). Edition, 80 impressions. Blocks cut by Watanabe. $9\frac{27}{32}$" x $14\frac{19}{32}$"

216 NIAGARA FALLS (NAIYAGARA BAKUFU)

Water in blue tones; foam in white; spray in delicate light red. Rocks in browns and grey-blue; clouds, delicate light-red, light brown, and purple; bits of blue sky above.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Naiyagara Bakufu" (Niagara Waterfall). Edition, 60 impressions. Blocks cut by Watanabe. $9\frac{7}{8}$" x $14\frac{5}{8}$"

217 MOUNT RAINIER (RENIYA-YAMA)

Reflections in foreground pool, tones of blue, purple, and grey; shore, tones of grey-green with grey-purple rocks and spotted with tulips in two tones of red; middle distance, row of dark trees; beyond, snow-capped Mount Rainier in tones of blue, light purple and white. Sky is light grey.

Signed "Yoshida," with autograph and five-pointed seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Saku." "Reniya-yama" (Mount Rainier). Edition, 50 impressions. Blocks cut by Watanabe. $14\frac{3}{16}$" x $21\frac{1}{16}$"

218 MORAINE LAKE (MOREN)

Blue water; reflections in varying tones of grey-blue, blue and greyed blue-purple; sloping banks with dark trees; snow-clad mountains in varying tones of blue-green, purple, light brown, and grey. The sky is light grey.

Signed "Yoshida," with autograph and five-pointed seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Moren Ko" (Moraine Lake). Edition, 50 impressions. Blocks cut by Murakami. $14\frac{9}{16}$" x $9\frac{23}{32}$"

EUROPEAN SERIES
Numbers 219-229

219 THE JUNGFRAU (YUNGUFURAU-YAMA)

Snow-capped mountain peaks in varying tones of grey-blue, green-blue and grey; light grey clouds or mist; blue sky above.

Signed "Yoshida," with autograph and seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Yungufurau-yama" (Jungfrau Mountain). Edition, 98 impressions. Blocks cut by Watanabe. $10\frac{29}{32}$" x $14\frac{5}{8}$"

220 THE WETTERHORN (WUETEHORUN)

Meadows, trees and house in the foreground, varying tones of yellow-green, brown, blue-purple, and white; snow-capped mountain in grey-blue-purple and red-purple; clouds in three tones of light purple in a blue-green sky.

Signed "Yoshida," with autograph and five-pointed seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Wuetehorun" (Wetterhorn). Edition, 60 impressions. Blocks cut by Watanabe. 14½" x 9 31/32"

221 THE BREITHORN (BURAITOHORUN-YAMA)

Snow-covered mountain in graded purple, and tones of blue, in the distance; a lower snow-drifted mountain in browns and greys in the middle distance; a deep-blue pool in the foreground reflecting the mountains; with purple, green, grey rocks at the dge.

Signed "Yoshida," with autograph and five-pointed seal. Margin: "Ji-zuri" (self printed). "Buraitohorun-yama" (Breithorn Mountain). Edition, 70 impressions. Blocks cut by Murakami., 1925. 9¾" x 14 5/8"

222 THE MATTERHORN (MATAHORUN-YAMA)

Same as Number 223 but different interpretation. Foreground grey-yellow, green meadow, white flowers, evergreen trees; narrow blue stream; buildings in tones of orange and brown with blue and grey windows; light and dark blue roofs; hillside greyed-green and brown; the greyed blue-purple Matterhorn beyond, drifted with snow. Vivid blue sky, clouds in two tones of grey.

Signed "Yoshida," with autograph and five-pointed seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Matahorun-yama" (Matterhorn Mountain). Edition, 50 impressions, Blocks cut by Watanabe.

20" x 14 3/16"

223 THE MATTERHORN AT NIGHT (MATAHORUN-YAMA, YO)

Same as Number 222 but different interpretation. Foreground, blue-grey and green-grey meadow, light blue flowers, evergreen trees in brown and greyed-green; narrow blue stream; buildings in tones of grey and brown with red and blue lighted windows, light blue-grey roofs; hillside grey-green and brown; snow-drifted Matterhorn in tones of blue rising beyond; deep blue sky; clouds in light blue-greens and light blue.

Signed "Yoshida," with autograph and five-pointed seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Matahorun-yama Yo" (Matterhorn Mountain, Night). Edition, 50 impressions. Blocks cut by Watanabe.

20 1/16" x 14⅛"

224 LUGANO (RUGANO-MACHI)

Building walls in tones of blue, grey, and white; roofs in tones of red, red-orange, blue, brown and grey. Dark greyed green trees; grey-green wooded hill with white castle-like buildings; blue lake with small boats and reflections; mountain in two tones of red-purple-blue.

Signed "Yoshida," with autograph and five-pointed seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Rugano-machi" (Town of Lugano). Edition, 50 impressions. Blocks cut by Watanabe. 9 13/16" x 14 9/16"

225 CANAL IN VENICE (VENISU NO UNGA)

Black and grey gondolas; grey-blue and purple water. Purple and yellow posts; bits of bright color in costumes. Buildings in tones of red-orange, blue, grey and

yellow, with greyed red-orange roofs and grey chimneys. Sky a delicate red-purple.

Signed "Yoshida," with autograph and seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Venisu no unga" (Canal in Venice). Edition, 60 impressions. Blocks cut by Wayanabe. $9\frac{3}{4}''$ x $14\frac{5}{8}''$

226 THE ACROPOLIS AT ATHENS (AZENSU NO KOSEKI)

Same as Number 227 but different interpretation. Parthenon ruins, light yellow with light tones of purple, light blue and yellow green; fragments in immediate foreground darker. Middle distance, the city in the valley below in brown, red-orange and white; distant mountain range, light tones of purple, red-orange and dark grey-green; sky graded light blue-purple.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Azensu no Koseki" (Athen's Ruins). Edition, 60 impressions. Blocks cut by Watanabe. $9\frac{15}{16}''$ x $14\frac{5}{8}''$

227 THE ACROPOLIS AT ATHENS AT NIGHT (AZENSU NO KOSEKI, YO)

Same as Number 226 but different interpretation. Parthenon ruins in greyed tones of blue-green; fragments in immediate foreground darker; city in the valley below and distant mountain dark purple, green-grey and brown, with lights in red. Sky, dark blue-green.

Signed "Yoshida" with autograph and seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Azensu no Koseki, Yo" (Athen's Ruins at Night). Edition, 90 impressions. Blocks cut by Watanabe. $9\frac{13}{16}''$ x $14\frac{5}{8}''$

228 THE SPHINX (SUFUINKUSU)

Same as Number 229 but different interpretation. Desert in tones of red-orange; light blue, two tones of purple and white; single white figure; others in color. Sky, brilliant blue.

Signed "Yoshida" with autograph and seal; and an Egyptian "ded" column in outline. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen". "Sufuinkusu" (Sphinx). Edition, 70 impressions. Blocks cut by Watanabe. $9\frac{13}{16}''$ x $14\frac{19}{32}''$

229 THE SPHINX AT NIGHT (SUFUINKUSU YO)

Same as Number 228 but different interpretation. Desert in tones of blue-green, purple and orange; single light figure; others in color; white stars sprinkle the greyed blue sky.

Signed "Yoshida," with autograph and his seal; and an Egyptian "ded" column in outline. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku". "Sufuinkusu, Yo" (Sphinx at Night). Edition, 95 impressions. Blocks cut by Watanabe. $9\frac{13}{16}''$ x $14\frac{11}{16}''$

JAPANESE MOUNTAIN SERIES
NUMBERS 230-247

230 EBOSHI MOUNTAIN (EBOSHI-DAKE)

Dark grey-blue flat peak with purple high lights; mountain beyond in two tones of grey-blue-purple; other light grey-blue peaks and lighter blue clouds. Blue sky streaked with white and orange clouds.

Signed "Yoshida" with autograph and seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-yo Nen Saku." "Nihon Arupusu Ju-ni Dai no Uchi." " (Eboshi Mountain, Morning Sun). "Eboshi dake Asahi" (Japanese Alps, One of

Twelve Subjects). Edition, 50 impressions. Blocks cut by Yamagishi.
$14\frac{3}{4}''$ x $9\frac{13}{16}''$

231 MORNING ON TSURUGI MOUNTAIN (TSURUGI YAMA NO ASA)
Dark foreground, browns, greys and blues with tent and fire; red-capped snowy mountains; light yellow and orange clouds outlined in red; blue sky.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku". "Tsurugiyama no Asa" (Morning on Tsurugi Mountain). Edition, 95 impressions. Blocks cut by Mayeda. $14\frac{9}{16}''$ x $9\frac{3}{4}''$

232 HAKUBA MOUNTAIN (HAKUBA-SAN)
Snowy peaks, light red-purples, green, grey-blue and grey in foreground; blue snowy peaks in the distance. Blue sky: light-red, light-yellow and white clouds.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nihon Arupusu Ju-ni Dai no Uchi" (Japanese Alps, One of Twelve Subjects). "Hakubasan-cho Yori (From the top of Hakuba Mountain). Edition, 50 impressions. Blocks cut by Murakami. $9\frac{13}{16}''$ x $14\frac{11}{16}''$

233 HODAKA MOUNTAIN (HODAKA-YAMA)
Snowy blue mountain against blue-green sky; dark green foot-hills; yellow-green, brown and grey bank, trees and dark cliff reflected in blue water; blue-black cliff at left; light green tree, with white trunk, and grey blue-purple stumps of trees.
Signed "Yoshida," and his seal "Hiroshi." Margin: Dated "Taisho Ju-go Saku." "Ji-zuri" (self printed). "Nihon Arupusu Ju-ni Dai no Uchi" (Japanese Alps, One of Twelve Subjects). "Hodakayama" (Hodaka Mountain). Edition, 90 impressions. Blocks cut by Mayeda. $9\frac{3}{4}''$ x $14\frac{11}{16}''$

234 VIEW FROM OTENJO MOUNTAIN (OTENJO-DAKE YORI)
Valley in light blues and light reds seen through and below the mountain peaks; beyond, blue-purple hills; light purple, light red and light yellow clouds; blue peaks in mottled blue-green in middle distance; light red, greyed green peaks and yellow-green trees in foreground.
Signed "Yoshida with autograph and seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nihon Arupusu Ju-ni Dai no Ushi" (Japanese Alps, One of Twelve Subjects). "Otenjo-Dake Yori" (View from Otenjo Mountain). Edition, 30 impressions. Blocks cut by Murakami. $9\frac{29}{32}''$ x $14\frac{23}{32}''$

235 GOSHIKI PLAIN (GOSHIKI HARA)
Grey-green rock, and blue-green snow; dark blue peak, blue snow; blue mist and other blue capped peaks. Billowy clouds in two tones of red-orange in purple and light green sky.
Signed "Yoshida" with autograph and seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nihon Arupusu Ju-ni Dai No Uchi" (Japanese Alps, One of Twelve Subjects). "Goshiki Hara" (Goshiki Plain). Edition, 95 impressions. Blocks cut by Murakami. $9\frac{23}{32}''$ x $14\frac{11}{16}''$

236 KUROBE RIVER (KUROBE-GAWA)
Blue-green foamy river rapids; rock bed and banks in tones of red-orange, blue purple and grey; dark green trees; mottled light green, yellow-green and dark green hillside with light red-purple colored cleft.
Signed "Yoshida" with autograph and seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nihon Arupusu Ju-ni Dai no Uchi" (Japanese

Alps, One of Twelve Subjects). "Kurobe-gawa" (Kurobe River). Edition, 40 impressions. Blocks cut by Murakami. $14\frac{11}{16}$" x $9\frac{27}{32}$"

237 TATEYAMA-BETSU MOUNTAIN (TATEYAMA-BETSUZAN)

Mountain plateau, warm greyed yellow and white snow; greyed blue-purple mountain with rubbed high lights in middle distance; beyond, mountain in varying tones of purple; blue sky with light red clouds. Purple mist envelopes the left of the print.

Signed "Yoshida," with autograph and also his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nihon Arupusu Ju-ni Dai no Uchi" (Japanese Alps, One of Twelve Subjects). "Tateyama-Betsuzan" (Tateyama-Betsu Mountain). Edition, 95 impressions. Block cut by Murakami. $9\frac{13}{16}$" x $14\frac{5}{8}$"

238 CAMPING ON WASHIBA MOUNTAIN (WASHIBA-DAKE NO YAEI)

Glowing camp-fire; light red-orange reflections on grey-blue rocks. Light blue-green snow; dark blue-green water reflecting two-toned dark hills. Blue mists, purple tinted; hazy blue peaks and starry grey-blue sky.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nihon Arupusu Ju-ni Dai no Uchi" (Japanese Alps, One of Twelve Subjects). "Washiba-dake no Yaei" (Camping on Washiba Mountain). Edition, 60 impressions. Blocks cut by Murakami. $14\frac{9}{16}$" x $9\frac{11}{16}$"

239 YARIGA MOUNTAIN (YARIGA-TAKE)

Mountain in greyed blue-purple and light red-purples; on a greyed orange rock, snow bank in foreground and mountain climbers, whose clothing adds bits of blue and grey-red. Mottled purple sky.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nihon Arupusu Ju-ni Dai no Uchi" (Japanese Alps, One of Twelve Subjects). "Yariga-Take" (Yariga Mountain). Edition, 95 impressions. Blocks cut by Murakami. $14\frac{11}{16}$" x $9\frac{3}{4}$"

240 CLIMBING SNOW VALLEY (HARIKI SEKKEI)

Mountain climbers in browns and yellows on a snow-covered slope; grey-blue snow-covered incline above.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nihon Arupusu Ju-ni Dai no Uchi "(Japanese Alps, One of Twelve Subjects). "Hariki Sekkei" (Snow Valley, Hariki Mountain). Edition, 95 impressions. Blocks cut by Murakami. $14\frac{17}{32}$" x $9\frac{9}{16}$"

241 MOUNTAIN CHICKEN AND FLOWER (RAICHO TO KOMAGUSA)

Mountainside, two tones of grey-green; flowers in two tones of red and purple, growing from dark blue-green grassy clumps; young birds, yellow and light red-orange. Left, dark grey-green cliff; purple flowers and green cactus-like plant.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nihon Apurusu Ju-ni Dai no Uchi" (Japanese Alps, One of Twelve Subjects). "Raicho to Komagusa" (Mountain Chicken and Flower). Edition, 50 impressions. Blocks cut by Murakami. $9\frac{27}{32}$" x $14\frac{19}{32}$"

242 VIEW FROM KOMAGA MOUNTAIN (KOMAGA-DAKE SANCHO YORI)

Peak and shack in foreground in tones of purple; blue peak in distance between grey-blue purple and white mist and clouds. Graded green sky.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Nihon Minami Arupusu Shu" (Southern Japanese Alps Series). "Komaga-dake Sancho Yori" (View from top of Komaga Mountain). Edition, 90 impressions. Blocks cut by Mayeda. $9\frac{11}{16}$" x $14\frac{27}{32}$"

243 CAVE OF KOMAGA-TAKE (KOMAGA-TAKE IWAKOYA)

Red-orange fire throwing blue and red on dark walls of the cave; figures in tones of brown, yellow, green, blue, purple and white. Tent, yellow-orange; green splashes beyond; grey cliff and blue tinted sky.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Nihon Minami Arupusu Shu"(Southern Japanese Alps Series). "Komaga-take Iwakoya" (Cave, Komaga Mountain). Edition, 95 impressions. Blocks cut by Mayeda. $9\frac{23}{32}$" x $14\frac{13}{16}$"

244 KITA AND MANO MOUNTAINS (KITA-DAKE TO MANO-DAKE)

Foreground, camping party with red-orange and yellow fire; figures in tones of yellow, green, blue and light purple; greyed orange tent, and blue and white towels; dark grey-blue and light yellow clouds; green-tinted yellow sky.

Signed "Yoshida," with autograph and his seal. Margin: Dated "Showa San Nen Saku." "Nihon Minami Arupusu Shu" (Southern Japanese Alps Series). "Roei, Kita-dake to Mano-dake" (Camping at Kita and Mano Mountains). Edition, 95 impressions. Blocks cut by Mayeda. $9\frac{5}{8}$" x $14\frac{3}{4}$"

245 YATSUGA MOUNTAIN AFTER RAIN (UGO NO YATSUGA-TAKE)

Grey-blue peak in foreground; light red-purple clouds; blue-purple peak beyond. Light tones of orange in sky.

Signed "Yoshida" with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Nihon Minami Arupusu Shu" (Southern Japanese Alps Series. "Ugo no Yatsuga-take Ishi-muro Yori" (Yatsuga Mountain after Rain, From a Cave.) Edition, 95 impressions. Blocks by Mayeda. $9\frac{11}{16}$" x $14\frac{13}{16}$"

246 ABOVE THE CLOUDS (UN-HYO)

Dark blue peak in foreground; blue, purple and white tinted clouds; mist and distant peak, blue. Yellow, green and light purple sky.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Nihon Minami Arupusu Shu." (Southern Japanese Alps Series). "Un-hyo" (Above the Clouds). Edition, 95 impressions. Blocks cut by Mayeda. $9\frac{5}{8}$" x $14\frac{3}{4}$"

247 MANO AND NOTORI MOUNTAINS (MANOTAKE TO NOTORIDAKE)

Warm grey and dark grey-green foreground; light grey-green trees, brown trunks; blue and red-purple mountains; mottled greyed green and grey sky.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Nihon Minami Arupusu Shu" (Southern Japanese Alps Series). "Manotake to Notoridake" (Mano and Notori Mountains). Edition, 95 impressions. Blocks cut by Mayeda. $9\frac{3}{4}$" x $14\frac{13}{16}$"

INLAND SEA SERIES (SETO-NAIKAI SHU)

248 GLITTERING SEA (HIKARU UMI)

Sea grading from dark blue in foreground through purple to light blue-green at horizon; wide band of light in delicate red and yellow. Foreground, sampan sails,

light red, brown and grey-blues; dark green reflections; graded red-purple sky.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Seto-naikai Shu" (Inland Sea Series). "Hikaru Umi" (Glittering Sea). Edition, 50 impressions. Blocks cut by Yamagishi.

$14\frac{21}{32}$" x $9\frac{11}{16}$"

249 EVENING AFTER RAIN (UGO NO YUBE)

Greyed red-purple and light greyed yellow patches in foreground; grey sampan; red lights and reflections along shore; grey-purple trees and silhouetted mountain beyond. Sky is grey-red purple with clouds lighter.

Signed "Yoshida" with autograph and seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Seto-Naikai-Shu" (Inland Sea Series). "Ugo No Yube" (Evening After Rain). Edition, 60 impressions. Blocks cut by Yamagishi.

$9\frac{11}{16}$" x $14\frac{21}{32}$"

250 SAILING BOATS, MORNING (HANSEN, ASA)

Same as Number 5 251 252 255 but different interpretation. Blue-purple sampan, sails grading from blue-purple to red-orange; figure in blue near the prow; grey-blue and yellow rippled reflection in water, which is in tones of red, yellow, green and blue grading to sky in light red-purples and yellow, mottled in circles around white disc of the rising sun.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). "Seto-Naikai Shu" (Inland Sea Series). Dated "Taisho Ju-go Nen Saku." "Hansen, Asa" (Sailing Boats, Morning). Edition, 50 impressions. Blocks cut by Mayeda.

20" x $14\frac{3}{16}$"

251 SAILING BOATS, FORENOON (HANSEN, GOZEN)

Same subject as Numbers 250-255 but different interpretation. Grey-brown sampan with touches of purple, light orange, greyed-blue-purple and white; figure in blue near the prow; sails with rotary marks of the *baren*; grey-green rippled reflection in water, which in tones of green-blue grades through grey-blue to pale blue-green. Distant sampans, grey. Sky grades from light red through pale yellow-green to blue.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). "Seto-Naikai Shu" (Inland Sea Series). Dated "Taisho Ju-go Nen Saku." "Hansen Gozen" (Sailing Boats, Forenoon). Edition, 70 impressions. 20" x $14\frac{3}{16}$"

252 SAILING BOATS, AFTERNOON (HANSEN, GOGO)

Same as Nos, 250, 251, 253 to 255 but different interpretation. Sampan in dull red-orange and light red; one sail in grey and two in white shaded with grey; figure in dark purple near the prow. Grey-green and light blue-green in distance. Sky shades from grey-blue-green to blue-green.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). "Seto-Naikai Shu" (Inland Sea Series). Dated "Taisho Ju-go Nen Saku." "Hansen Gogo" (Sailing Boat, Afternoon). Edition, 65 impressions. Blocks cut by Mayeda.

20" x $14\frac{3}{16}$"

253 SAILING BOATS, MIST (HANSEN, KIRI)

Same as Numbers 250 252, 254, 255 but different interpretation. Blue-grey print; sampan darkest; figure in purple near the prow; rippled reflections in water which grades from blue-grey in foreground to delicate red-grey. Sky patterned with rotary marks of the *baren*; two misty boats in the offing.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." Seto-Naikai Shu" (Inland Sea Series). "Hansen Kiri" (Sailing Boats, Mist). Edition, 80 impressions. Blocks cut by Mayeda.

20" x 14 3/16"

254 SAILING BOATS, EVENING (HANSEN, YU)

Same subject as Numbers 250-253, 255 but different interpretation.

Sampan, grey-brown, figure in grey near the prow; dark grey rippled reflections in water, which shades from grey-blue through purple to light greyed-red-purple at horizon. Two grey boats in the offing. Sky graded from light red to light purple; rotary marks of the *baren*.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). "Seto-Naikai Shu" (Inland Sea Series). Dated "Taisho Ju-go Nen Saku." "Hansen, Yu" (Sailing Boats, Evening). Edition, 60 impressions. Blocks cut by Mayeda.

20" x 14 3/16"

255 SAILING BOATS, NIGHT (HANSEN, YORU)

Same as Nos. 250-254 but different interpretaiton.

Whole carried out in blue-greens except for light red-orange lights reflected in streamers on water, and the tiny fire on the sampan.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). "Seto-Naikai Shu" (Inland Sea Series). Dated "Taisho Ju-Go Nen Saku." "Hansen, Yoru" (Sailing Boats, Night). Edition, 50 impressions. Blocks cut by Mayeda.

20" x 14 3/8"

256 TOMO-NO-URA

Island at Tomo in Inland Sea. Pagoda and rocky banks in grey-red-oranges; dark green trees; water in tones of light red-purple and greyed-blue-purple. Greyed purple houses in distance and faint mountain silhouette. Sky grading from red-purple to delicate red-orange.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku." "Tomo-no-ura" (Name of place). "Seto-Naikai-Shu" (Inland Sea Series). Edition, 90 impressions, Blocks cut by Mayeda.

9 13/16" x 14 13/16"

TEN VIEWS OF FUJI (FUJI JIKKEI)
Numbers 257-266

257 FUJI MOUNTAIN FROM YOSHIDA (YOSHIDA-MURA)

Fuji Mountain, dark grey-blue with light grey-blue shadows; snow capped; the plain, two tones of grey-green and white merging into dark grey-green in foreground. Sky is light blue grading to delicate light orange.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Yoshida Mura" (Yoshida town). Edition, 70 impressions. Blocks cut by Mayeda.

9 7/8" x 14 5/8"

258 KAWAGUCHI LAKE (KAWAGUCHI KO)

Marshy land in brown, white, and tones of blue and grey-green; greyed blue and yellow-green lake; grey-blue, snow-drifted slopes of Mount Fuji; snow-covered summit. Clouds and mists in blue-grey; sky graded from blue-grey through greyed red to pale orange.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Kawaguchi Ko" (Kawaguchi Lake). Edition, 50 impressions. Blocks cut by Mayeda.
$14\frac{13}{32}''$ x $20\frac{13}{32}''$

259 FUJI MOUNTAIN FROM FUNATSU (FUNATSU)
Flowering bushes, light red-orange, greyed and black; grey-blue stone wall; ground in light brown; houses in white stucco and various tones of grey, brown, blue and light red. Beyond, the blue sides and snowy peak of Mount Fuji. Blue-grey mist; light blue-grey sky.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Funatsu" (A place). Edition, 70 impressions. Blocks cut by Mayeda. Silk Print.
$14\frac{21}{32}''$ x $9\frac{27}{32}''$

260 FUJI MOUNTAIN, EARLY MORNING (GORAI KO)
Mountain climbers in grey-blue and dark greyed purple on upper slopes of Mount Fuji. Sea of multi-toned clouds shading from blue-grey to pale greyed red-purple. Clear sky above, pale yellow, graded light blue, purple and red-orange.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Gorai Ko" (Early Morning). Edition, 95 impressions. Blocks cut by Mayeda.
$9\frac{3}{4}''$ x $14\frac{3}{4}''$

261 UMAGAESHI
Mountain climbers and two saddle horses in warm browns and cold greys, resting, on the two-toned dark grey mountain slope. Greyed blue-purple mountain top with snow-streaks in light blue-grey; two-toned mist in grey-blue; light blue-green sky with streaming and billowy clouds in light tones of light orange.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Umagaeshi" (A place). Edition, 95 impressions. Blocks cut by Mayeda. $14\frac{25}{32}''$ x $9\frac{23}{32}''$

262 SUMMIT OF FUJI MOUNTAIN (SANCHO, TSURUGIGA-MINE)
Mountain path and sheer rocks; varying tones of red-brown, grey-yellow, and grey, with climbers in white, red-orange, blue, brown and grey. Blue-grey mist blending into a sky of shaded light grey.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Sancho, Tsurugiga-mine" (Sword-peak of Fuji). Edition, 80 impressions. Blocks cut by Mayeda. $9\frac{25}{32}''$ x $14\frac{3}{4}''$

263 FUJI MOUNTAIN IN AUTUMN (AKI)
Peasants threshing rice; in grey-blue, light red and white clothing, orange-colored sheaves; green ground; white stucco building, grey roofs; and trees in orange tones, yellows, grey-purples and grey. Blue-grey slopes of Fuji rising to snow-covered peak. Light grey-blue sky.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Aki" (Autumn). Edition, 90 impressions. Blocks cut by Mayeda. $9\frac{13}{16}''$ x $14\frac{3}{4}''$

264 FUJI MOUNTAIN FROM OKITSU (OKITSU)

Snowy yellow, red tinted cone of Fuji; red-purple, grey, blue slopes, reflected in grey, blue-green water. Low mountain, two-toned, in greyed blue-purple; bit of blue water, grey boat, and wooded brown bluff.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Okitsu" (A place). Edition, 90 impressions. Blocks cut by Mayeda. $9\frac{25}{32}$" x $14\frac{3}{4}$"

265 FUJI MOUNTAIN FROM MUSASHINO (MUSASHINO)

Foreground fields in varying tones of grey-purple and green; blue hills; mountain in light blue with snow cap; light blue-green sky.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Musashino" (A place). Edition, 50 impressions. Blocks cut by Mayeda. $9\frac{3}{4}$" x $14\frac{3}{4}$"

266 FUJI MOUNTAIN, FIRST RAYS OF THE SUN (ASAHI)

Brown and greyed yellow foreground; grey-blue green water; warm grey middle ground, and grey-blue wooded hills. Snow capped Fuji in varying tones of blue and grey; yellow green sky shaded to light orange.

Signed "Yoshida," with autograph and his seal "Hiroshi." "Kokushi, Yujiro." (Cutter, Yujiro [Mayeda]). Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-Go Nen Saku." "Fuji Jikkei" (Ten Views of Fuji). "Asahi" (Morning Sun). Edition, 45 impressions. $20\frac{7}{8}$" x $27\frac{3}{4}$"

267 SUMIDA RIVER, AFTERNOON (SUMIDAGAWA)

Same as Numbers 268 and 269 but different interpretation.

White mottled blue water, ferry landing, boats and Tokyo's sky line in varying tones of warm dark grey; light red tinted blue sky. The clothing of the people adds bits of red-orange, blue and purple to the color scheme.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Sumidagawa" (Sumida River). Edition, 70 impressions. Blocks cut by Mayeda. $9\frac{3}{4}$" x $14\frac{5}{8}$"

268 SUMIDA RIVER, EVENING (SUMIDAGAWA, YU)

Same as Numbers 267 and 269 but different interpretation.

Evening glow on the water; ferry landing; boats and Tokyo's sky line in tones of warm dark grey; orange sky. Clothing of the people adds bits of grey-blue to the color scheme. The water reflects the colors of the sky.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." Tokyo Ju-ni Dai. (Tokyo, Twelve Views). "Sumidagawa Yu" (Sumida River, Evening). Edition, 70 impressions. Blocks cut by Mayeda. $9\frac{3}{4}$" x $14\frac{5}{8}$"

269 SUMIDA RIVER IN MIST (SUMIDAGAWA, KIRI)

The greyed blue-purple water, grey boats and light grey sky line of the city of Tokyo make a pearly, misty-grey picture. The peoples' clothing adds bits of greyed blue and purple; dark blue shadow at base of landing.

Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Tokyo Ju-ni Dai." (Tokyo, Twelve Views). "Sumidagawa Kiri" (Sumida River in mist). Edition, 60 impressions. Blocks cut by Mayeda. $9\frac{3}{4}$" x $14\frac{11}{16}$"

270 IN THE BOTANICAL GARDEN (SHOKUBUTSU-EN NO SUIREN)
Blue water, yellow pond lilies, grey and greyed-purple pads. Dark green and yellow-green reflections of trees, banks, and light red rocks and paths. Two girls, in light red and purple make a central note of color.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Tokyo Ju-ni Dai." (Tokyo, Twelve Views). "Shokubutsu-en no Suiren" (Botanical Garden, Water-lilies).
Edition, 80 impressions. Blocks cut by Mayeda. $14\frac{21}{32}'' \times 9\frac{3}{4}''$

271 HUNDRED FLOWER GARDEN (HYAKKA-EN NO AKI)
Brown cottage, warm grey roof; green banks spotted with yellow, orange, red and purple; woman in blue, light red and red-purple sash and yellow sandals; light orange colored path. Large tree, light red flowers, blue sky.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Tokyo Ju-ni Dai" (Tokyo Twelve Subjects). "Hyakka-en no Aki" (Hundred Flower Garden in Autumn). Edition, 90 impressions Blocks cut by Mayeda. $14\frac{5}{8}'' \times 9\frac{3}{4}''$

272 KAMEIDO BRIDGE (KAMEIDO)
Circular green-grey bridge; light and dark-purple wistaria reflected in the water as light and dark green shadows. Red, orange, yellow, green, blue and purple notes of color in the clothing of the people. Tinted sky shows through the yellow-green foliage.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku." "Tokyo Ju-ni Dai" (Tokyo, Twelve Views). "Kameido" (Kameido Shrine). Edition, 60 impressions, Blocks cut by Mayeda.
$14\frac{3}{4}'' \times 9\frac{11}{16}''$

273 IRIS GARDEN IN HORIKIRI (HORIKI NO SHOBU)
Red, blue, purple and white iris with grey-green stalks; light grey and yellow-green brook; grey tree with dark orange trunk; spotted white paper lanterns; red and blue bunting; and light grey blue hills and sky.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Tokyo Ju-ni Dai" (Tokyo, Twelve Views). "Horikiri no Shobu" (Iris at Horikiri). Edition, 90 impressions. Blocks cut by Mayeda. $14\frac{3}{4}'' \times 9\frac{13}{16}''$

274 SCOOPING GOLD FISH (KINGYO SAKI)
Children's costumes ranging from red to purple, and grey and white; background, warm grey.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Tokyo Ju-ni Dai" (Tokyo, Twelve Views). "Kingyo Sukui" (Scooping Goldfish). Edition, 95 impressions. Blocks cut by Mayeda. $9\frac{11}{16}'' \times 9\frac{3}{4}''$

275 TOKUGAWA PEONY GARDEN (OCHIAI, TOKUGAWA BOTAN-EN)
Red and white peonies and grey-green leaves; warm grey ground; greyed yellow-orange building; yellow-green beyond.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Tokyo Ju-ni Dai" (Tokyo, Twelve Views). "Ochiai Tokugawa Botan-en" (Tokugawa Peony Garden at Ochiai). Edition, 95 impressions. Blocks cut by Mayeda. $9\frac{3}{4}'' \times 14\frac{3}{4}''$

276 SHINOBAZU POND (SHINOBAZU NO IKE)
Two girls, one in red purple kimono with red-orange sash and lining, the other in yellow and greyed blue-purple kimono and blue sash; yellow umbrella. White stucco wall and red-orange roof-timbers of pagoda support a dark blue-green roof, all are reflected in the blue-green water of the pond. Grey-blue background; pink cherry tree; grey sky.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Tokyo Ju-ni Dai" (Tokyo, Twelve Views). Shinobazu no Ike (Pond at Shinobazu). Edition, 90 impressions. Blocks cut by Mayeda. $14\frac{13}{16}$" x $9\frac{5}{8}$"

277 SNOW IN NAKAZATO (NAKAZATO NO YUKI)
Summer house and garden of the artist. Black and white print with slight color; orange tints with yellow tinted sky.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku." "Tokyo Ju-ni Dai no Uchi" (One of Twelve Subjects of Tokyo). Nakazato no Yuki (Snow at Nakazato). Edition, 70 impressions. Blocks cut by Mayeda. $20\frac{1}{4}$" x $14\frac{7}{16}$"

278 KIBATAN PARROT (DOBUTSU-EN, KIBATAN-OMU)
White parrot with light yellow-green crest. light yellow-green and light grey-blue wing, tail feathers, beak and feeding cup; greyed red-purple perch; graded grey background showing rotary marks of the *baren*. Dry printing on breast and neck of parrot.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Dobutsu-en Kibatan-Omu" (Zoological Garden, Kibatan Parrot). Edition, 65 impressions. Blocks cut by Mayeda.
$14\frac{5}{8}$" x $9\frac{15}{16}$"

279 OBATAN PARROT (DOBUTSU-EN, OBATAN-OMU)
White parrot with red, orange and yellow crest; light yellow and red wing; blue-grey eye, beak, tail, and feeding cup. Mottled grey-blue perch. Warm grey background with rotary marks of the baren. Dry printing on back and side of parrot.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Dobutsu-en Obatan-Omu" (Zoological Garden, Obatan Parrot). Edition, 65 impressions. Blocks cut by Mayeda.
$14\frac{9}{16}$" x $9\frac{11}{16}$"

280 KURUMASAKA PARROT (DOBUTSU-EN, KURUMASAKA-OMU)
White parrot with red and yellow crest, light red breast and tail feathers. Warm grey-purple perch and feeding cup in two values. Grey background with rotary marks of the *baren*. Dry printing on wing and breast of parrot.
Signed "Yoshida," with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Dobutsu-en Kurumasaka-Omu" (Zoological Garden, Kurumasaka parrot). Edition, 85 impressions. Blocks cut by Mayeda.
$14\frac{9}{16}$" x $9\frac{3}{4}$"

281 SKETCH OF TIGER (DOBUTSU-EN, TORA)
Head and forequarters of tiger in varying tones of light greyed yellow, orange and white; orange nose, white whiskers, yellow eye.
Signed "Yoshida," with autograph and his seal. Dated "Taisho Ju-go Nen Saku" Margin: "Dobutsu-en, Tora" (Zoological Garden, Tiger). "Ji-zuri" Self printed). Edition, 95 impressions. Blocks cut by Mayeda. $10\frac{13}{16}$" x $16\frac{3}{16}$"

282 TONE RIVER (TONEGAWA)
Blue-green print, many values. Rocky cliff, dark grey-blue; yellow-green tinted crescent moon reflected in water.
Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku". "Tonegawa" (Tone River). Edition, 50 impressions. Blocks cut by Mayeda. $9\frac{27}{32}$" x $14\frac{5}{8}$"

283 NAKABUSA RIVER (NAKABUSAGAWA)
Blue-green, yellow foam-flecked stream; rocky banks in tones of red-purple and red-orange.
Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku." "Nakabusa-gawa Hon-ryu" (Rapids of Nakabusa River). Edition, 95 impressions. Blocks cut by Mayeda. $9\frac{3}{4}$" x $14\frac{13}{16}$"

284 KISO RIVER (KISOGAWA)
Grey blue-purple landscape; brown boats and light orange sky reflected in the water.
Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Kisogawa" (Kiso River.) Edition, 80 impressions. Blocks cut by Mayeda. $9\frac{3}{4}$" x $14\frac{3}{4}$"

285 CHIKUGO RIVER, EVENING (CHIKUGOGAWA NO YUBE)
Grey-blue print in varying tones with greyed green-blue sky; orange and yellow window lights reflected in water.
Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Hida Chikugogawa no Yube" (Chikugo River, Hida Province, Evening.) Edition, 70 impressions.) Blocks cut by Mayeda. $9\frac{13}{16}$" x $14\frac{13}{16}$"

286 UNSEN MOUNTAIN (UNSEN-DAKE)
Mottled warm grey-blue sand with blue water eddies and various small color notes in costumes of bathers; blue white-capped sea and purple mountain in distance; blue-green sky.
Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Unsendake" (Unsen Mountain.) Edition, 80 impressions. Blocks cut by Mayeda $9\frac{13}{16}$" x $14\frac{3}{4}$"

287 BOSHU BEACH (BOSHU-KAIGAN)
Light yellow beach with brown boats and hills and blue-green sea; bits of red, green, blue and white.
Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Boshu-Kaigan" (Boshu Beach). Edition, 90 impressions. Blocks cut by Mayeda. $9\frac{13}{16}$" x $23\frac{3}{32}$"

288 A SPRING DAY (HARU NO HI)
Fishermen mending nets. Mottled light yellow beach; mender's clothes and gear in browns and grey-greens with spots of red-orange and white.
Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Haru No Hi" (Spring Day.) Edition, 95 impressions. Blocks cut by Mayeda. $9\frac{13}{16}$" x $14\frac{13}{16}$"

289 RETURN OF FISHING FLEET (TAIGYO)

Boats and houses in tones of brown; water and fisherfolk in tones of blue-grey; sky of graded light red; full yellow moon. Dark blue-green shadows. An effective evening color scheme.

Signed "Yoshida", with autograph and two seals. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Taigyo" (Big Catch). Edition, 90 impressions. Blocks cut by Mayeda. $20\frac{1}{16}$" x $14\frac{3}{16}$"

290 OHARA BEACH (OHARA-KAIGAN)

Brown foreground; vari-toned water, light orange predominating; mottled blue-grey and yellow rocks; very light grey-green sky.

Signed "Yoshida", with autograph and two seals. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku". "Ohara Kaigan" (Ohara Beach). Edition, 95 impressions. Blocks cut by Mayeda. $20\frac{1}{8}$" x $14\frac{1}{4}$"

291 HIMEJI CASTLE, MORNING (HIMEJI-JO)

Varying tones of green, blue and purple; white stucco walls with blue roofs against a red-purple sky.

Signed, "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed.) Dated "Taisho, Ju-go Nen Saku". "Himeji-Jo" (Himejo Castle.) Edition, 60 impressions. Blocks cut by Mayeda. $14\frac{17}{32}$" x $9\frac{21}{32}$"

292 HIMEJI CASTLE, EVENING (HIMEJI-JO YU)

Foreground of varying tones of green; castle in yellow-green against a light yellow, red tinted sky.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku". "Himeji-jo Yu" (Himeji Castle, Evening). Edition, 60 impressions. Blocks cut by Mayeda. $14\frac{9}{16}$"x $9\frac{23}{32}$"

293 NIGATSU TEMPLE (NIGATSUDO)

Temple in varying tones of grey-green, simulating night; pilgrims in grey-white and grey-red; orange glow from lanterns above; grey-blue sky.

Signed "Yoshida", with autograph only. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku". "Ni-gatsu-do" (February Temple). Edition, 50 impressions. Blocks cut by Mayeda. $14\frac{21}{32}$" x $9\frac{15}{16}$"

294 WILLOW TREE AND STONE BRIDGE (YANAGI NI ISHI-BASHI)

Blue-green with light red-purple lotus and blue-green pads; light blue highlights; greyed purple bridge; yellow-green, dark and light green trees and white and grey building; light red tinted sky. The figures on the bridge are dressed in purple and grey-blue with red and orange accents.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku". "Yanagi ni Ishibashi" (Willow and Stone Bridge). Edition, 75 impressions. Blocks cut by Mayeda. $14\frac{21}{32}$" x $9\frac{27}{32}$"

295 GREEN GROCERY (NEZU, SHOJIKI-YAOYA)

Multicolored print, red, orange, greyed yellow, greens, purple, grey and blue-grey. Bare-footed girl in grey-blue kimono with blue and white flower motif; red and orange sash. Blue-purple towel in her hand.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku". "Nezu, Shojiki-Yaoya" (Honest Green Grocer, Nezu, Tokyo). Edition, 80 impressions. Blocks cut by Mayeda. $14\frac{21}{32}$" x $9\frac{27}{32}$"

296 LANTERN MAKER (CHOCHIN-YA)

Lantern maker in grey blue and white striped kimono; white paper lanterns with red, orange, yellow and blue decorations. Brown oiled paper umbrellas standing against the green-grey wall.

Signed "Yoshida" with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku". "Chochin-Ya" (Lantern Maker). Edition, 90 impressions. Blocks cut by Mayeda. 14 5/8" x 9 3/4"

297 CARP IN POND (IKE NO KOI)

Red-orange and yellow carp in blue-green water; light green lily pads. Yellow green bank and greyed red-purple and greyed green-yellow rocks. Figures on bank in blue and white, greyed orange and white kimono.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Taisho Ju-go Nen Saku". "Ike no Koi" (Pond of Carp). Edition, 90 impressions. Blocks cut by Mayeda. 14 19/32" x 9 23/32"

298 KUMOI CHERRY TREES (KUMOI-ZAKURA)

Pale yellow full moon in grey-green sky, showing through the purple toned brown-limbed trees. Two figures in grey-green foreground in purple and brown kimono.

Signed "Yoshida", with autograph and his seal; stamp at lower left. Margin: "Ji-zuri" (self printed); Dated "Taisho Ju-go Nen Saku". "Kumoi-Zakura" (Kumoi Cherry Trees). Edition, 50 impressions. Blocks cut by Mayeda. 21 1/8" x 27 11/16"

299 SNOW IN KASHIWABARA (KASHIWABARA NO YUKI)

Pool in two tones of green; houses in browns, pale yellow and grey; snow-covered roofs, fields and hills. Light grey-orange sky. Figures in red and grey-blue.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Kashiwabara no Yuki" (Kashiwabara in Snow). Edition, 80 impressions. Blocks cut by Mayeda. 9 3/4" x 14 3/4"

300 WINTER IN TAGUCHI (TAGUCHI NO FUYU)

Snowy landscape in white, grey-blues and greys, with house in greyed red, blue and purple; mountains in purple and white. The sky is greyed.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Taguchi No Fuyu" (Winter in Taguchi). Edition, 90 impressions. Blocks cut by Mayeda. 9 3/4" x 14 23/32"

301 SLEIGH (SORI)

Various tones of red, yellow, green, blue, purple, brown, grey, black and white; uptilted snow-covered sledge in red-brown, grey and white; man in browns and greys hauling a sled. In distance, snow-covered house. Unprinted background simulates snow.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Show Ni Nen Saku". "Sori" (Sleigh). Edition, 90 impressions. Blocks cut by Mayeda. 9 3/4" x 13 3/4"

302 IN A MOUNTAIN SHELTER (YAMA NO HANASHI)

Dark print in browns, greys and red; figures about a campfire in reds, yellows and grey-blue; kettle suspended above. Background, grey wall with clothing on pegs.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed).

Dated "Showa Ni Nen Saku". "Yama no Hanashi" (Mountain Shelter). Edition, 95 impressions. Blocks cut by Mayeda. $9\frac{13}{16}$" x $14\frac{11}{16}$"

303 STUDY OF A NUDE (SHUSAKU)

Flesh tones in light reds. Kimono on the floor in white, two tones of blue, with touches of vermilion and black; narrow sashes in vermilion and grey-green. Background mottled yellow, green and brown.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Shusaku" (Study). Edition, 90 impressions. Blocks cut by Mayeda. $14\frac{5}{8}$" x $9\frac{3}{4}$"

304 ATAMI HOT SPRING (ATAMI NO ONSEN)

Nude figure kneeling on light red tile beside a green-tiled pool. Flesh tones in graduations of light red; white towel, design in grey-blue; wall, mottled grey.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Atami No Onsen" (Hot Spring at Otami). Edition, 80 impressions. Blocks cut by Mayeda. $14\frac{3}{4}$" x $9\frac{3}{4}$"

305 SANJO BRIDGE IN KYOTO (KYOTO SANJO OHASHI)

Two girls; one in purple, red green,, white and grey kimono; *obi* in grey-green, brown, light red and white; other, in blue and vermilion with *obi* in green and light red. Hair ornaments, red tones and yellow. Grey bridge, river, houses and sky.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Kyoto Sanjo Ohashi" (Kyoto, Sanjo Bridge). Edition, 90 impressions. Blocks cut by Mayeda. $14\frac{11}{16}$" x $9\frac{3}{4}$"

306 AT THE MIRROR (KAGAMI NO MAI)

Nude woman before dressing stand. Flesh tones in light reds. Dressing stand, brown with accessories in blue, grey-yellow and white. Grey and dark red clothes, with blue-white kimono and purple sash. On the purple floor under-kimono and sashes in tones of red and grey.

Signed "Yoshida", with autograph and his seal "Hiroshi". Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Kagami no Mai" (Mirror, in front of). Edition, 95 impressions. Blocks cut by Mayeda. $20\frac{5}{32}$" x $14\frac{5}{16}$"

307 PORTRAIT OF A BOY (KODOMO)

Small child in white rompers; shadows in grey, light blue buttons, decoration in blue-grey and brown; toy horse in right hand. Background mottled in greyed yellow, green and red.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Kodomo" (Child). Edition, 80 impressions. Blocks cut by Mayeda. $20\frac{1}{8}$" x $14\frac{1}{4}$"

308 NOONDAY REST (NUMAZUKI BOKUJO NO HIRU)

Cattle in tones of red, brown, greys and white in shallow water grading from yellow-green through green-blue to grey; reflections in greyed-orange, red and blue-grey. Two-toned light purple hills. The sky, pale green, tinted with red; white and light red clouds.

Signed "Yoshida", with autograph and his seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". Edition, 90 impressions. Blocks cut by Mayeda. $14\frac{11}{32}$" x $20\frac{1}{8}$"

309 HOLLYHOCKS (AOI)

Red, red and white, and white blooms against a grey-green, greyed yellow background. Two turkeys camouflaged by the hollyhocks. Mottled light greyed foreground; grey sky.

Signed "Yoshida", with autograph and two seals. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Aoi" (Hollyhocks). Edition, 95 impressions. Blocks cut by Mayeda. 14 7/32" x 20 1/8"

310 HODAKAYAMA IN RAIN (UGO NO HODAKASAN)

Mottled light yellow foreground spotted with blue and light red colored stones. Flaming orange and red-orange white-trunked trees against a dark blue-purple ground. Blue and violet peak against a light yellow grey-green sky. Bit of blue lake at the right.

Signed "Yoshida", with autograph and his double seal. Margin: "Ji-zuri" (self printed). Dated "Showa Ni Nen Saku". "Ugo no Hodakasan" (Hodaka Mountain after Rain). Edition, 70 impressions. Blocks cut by Mayeda. 21 5/16" x 28"

311 DEER OF KASUGA SHRINE (KASUGA NO SHIKA)

Brown deer spotted with white. Woman's kimono striped in two-tones of grey-blue; *obi* in two tones of red-orange; neckpiece of white; wafer, grey-yellow. Ground, warm light brown; trees, lanterns, and grass in greys and yellow-browns.

Signed "Yoshida", with autograph and his seal "Hiroshi." Left margin, "Ji-zuri" (self printed). Dated "Showa San Nen Saku". "Kasuga No Shika" (Deer of Kasuga). Edition, 80 impressions. Blocks cut by Mayeda. 20 3/32" x 14 7/32"

312 NUMAZAKI PASTURE (NUMAZAKI BOKUJO)

Grey-green pasture, blue river beyond and blue-grey sky filled with white storm clouds. Herds of horses in red, orange, greyed purple and white.

Signed "Yoshida", with autograph and two seals. Margin: "Ji-zuri" (self printed). "Showa San Nen Saku". "Numazaki Bokujo" (Numazaki Pasture). Edition, 80 impressions. Blocks cut by Mayeda. 21 1/4" x 27 7/8"

313 SEA OF CLOUDS (UNKAI, HO-O-SAN)

Above, purple clouds, varying tones. Grey-blue sky slashed with greyed red-purple and tones of red-orange.

Signed "Yoshida", with autograph and his seal "Hiroshi". Margin: "Ji-zuri" (self printed). "Showa San Nen Saku". "Unkai Ho-o-san" (Sea of Clouds, Ho-o Mountain). Edition, 50 impressions. Blocks cut by Mayeda. 21 3/8" x 32 1/2"

314 THE RAPID (KEIRYU)

Large print of a mountain torrent in tones of green shading to white. Rocks in greyed tones of red-orange and blue-green.

Signed "Yoshida", with autograph and two seals. Margin: "Ji-zuri" (self printed). Dated "Showa San Nen Saku". "Keiryu" (Mountain Stream). Edition, 50 impressions. Blocks cut by Mayeda. 21 7/16" x 32 1/2"

315 FUJI MOUNTAIN FROM SUZU RIVER, EVENING (FUJISAN, YU)

Snow-capped, purple mountain, reflected in blue-grey water; yellow-green and grey-green tree.

Dated "Showa San Nen Saku". Edition, 100 impressions. Blocks cut by Mayeda; printed by artist. 3 1/4" x 5"

316 INLAND SEA (SETO-NAIKAI TAKAHAMA KO)
Purple print. Boats in Takahama Harbor.
Signed "Yoshida", with autograph and his seal "Hiroshi". Date on margin, "Showa San Nen Saku". Edition, 100 impressions. Blocks cut by Mayeda; printed by the artist. $3\frac{3}{16}$" x 5"

317 REFLECTION LAKE (REFUREKISHION-KO)
Reflected snow-capped purple mountain; grey-green wooded bank.
Signed "Yoshida", with autograph and his seal "Hiroshi". Dated on margin, "Showa San Nen Saku". Edition, 100 impressions. Blocks cut by Mayeda; printed by the artist. $3\frac{1}{4}$" x 5"

318 NEW YORK (NIYU YORUKU)
Light purple and blue buildings, greyed yellow forecourt and delicate light yellow sky and river.
Signed "Yoshida", with autograph and his seal "Hiroshi". Dated on margin, "Showa San Nen Saku". Edition, 100 impressions. Blocks cut by Mayeda; printed by the artist. 5" x $3\frac{3}{16}$"

319 PITTSBURGH (PITSUTSUBURGU NO YU)
Light purple print with orange lights.
Signed "Yoshida", with autograph and his seal "Hiroshi". Dated on margin, "Showa San Nen Saku". Edition 100 impressions. Blocks cut by Mayeda; printed by the artist. $3\frac{3}{16}$" x 5"

320 EVENING IN VENICE (VUENISU NO YU)
Warm tones of light and dark grey; light purple sky.
Signed "Yoshida", with autograph and his seal "Hiroshi". Date on margin, "Showa San Nen Saku". Edition, 200 impressions. Blocks cut by Mayeda; printed by the artist. 5" x $3\frac{1}{8}$"

321 COURT OF LIONS, ALHAMBRA (ARUHAMUBURA, SHISHI NO NIWA)
Light orange and yellow facade; greyed blue-purple fountain; light greyed purple ground; greyed yellow-orange walks; blue-purple sky.
Signed "Yoshida", with autograph and his seal "Hiroshi". Dated "Showa San Nen Saku" Edition, 100 impressions. Blocks cut by Mayeda; printed by the artist. 5" x $3\frac{3}{16}$"

322 ISOLA BELA (ISORA BERA)
Red and white buildings, purple mountains, light yellow sky.
Signed "Yoshida", with autograph and his seal "Hiroshi". Dated on margin, "Showa San Nen Saku". Edition, 100 impressions. Blocks cut by Mayeda; printed by the artist. $3\frac{3}{16}$" x 5"

323 MOONLIGHT ON ACROPOLIS (AKUROPORISU NO YORU)
Grey-green and violet, orange lights, and grey-blue sky.
Signed "Yoshida", with autograph and his seal "Hiroshi". Date on margin, "Showa San Nen Saku". Edition, 100 impressions. Blocks cut by Mayeda; printed by the artist. 5" x $3\frac{3}{16}$"

324 CASTLE OF CHILLON (SHIRON NO KO-JO)
Walls of grey-white, yellow and blue-grey; purple roofs. Blue-green and yellow-green trees, grey-blue water and distant hills, snow-capped.

Signed "Yoshida", with autograph and his seal "Hiroshi". Dated on margin, "Showa San Nen Saku". Edition, 100 impressions. Blocks cut by Mayeda; printed by the artist. 5" x $3\frac{3}{16}$"

325 HUNTER IN HIS SHELTER

Dark print; interior. Bright spot of fire in reds, orange, yellow, green, blue, violet and grey; a dark kettle reflects an orange glow. Hunter in greys and grey-blue; his equipment in greyed yellow, brown flecked with light red, and grey.

Signed "Yoshida", with autograph and his seal "Hiroshi". Dated "Taisho Ju-ichi Nen". Margin, imprint of publisher, Watanabe. $17\frac{27}{32}$" x 13"

326 AFTERNOON IN THE PASTURE (BOKUJO NO GOGO)

Pasture-land in two values of green and grey; grazing cattle in red, yellow, grey-blue, grey and white. Dark trees silhouetted against a sky grading from light green; clouds, grey-blue and yellow.

Signed "Yoshida", with autograph and seal "Hiroshi". Dated "Taisho Ju Nen". Margin: Imprint of the publisher, Watanabe. "Bokujo no Gogo" (Afternoon in the Pasture). Edition, 150 impressions. $17\frac{13}{16}$" x $12\frac{31}{32}$"

331 HINAZO, A YOUNG DANCER

YOSHIKAWA-KENJIRO (KAMPO)

Yoshikawa Kenjiro has several artist names; Kampo, Yoyo Kokiro, Kimama Zukin and Eboshi Suikan. Generally in signing his prints he has used the name Kampo. He was born in Kyoto in 1894 and received his early training in the Kyoto School of Painting, graduating with the highest mark in 1920. At present, he is stage advisor to the Shochiku Theatrical Company. His painting, in Japanese style, has been shown at the annual exhibition of paintings under the Department of Education, but not only is he a painter, he is an author, having written "Contemporary Actors on the Stage," "Collection of Genre Paintings," "Paintings of Manners and Customs of Modern Times," "Faces in Color Prints," "Mirrors and Designs." He is head of the Antiquarian Society and loves the investigation of antiquity. His other hobby is music. He plays the biwa and the kokyu. His prints have been published by Sato-Shotaro, Kyoto.

327 ACTOR NAKAMURA GANJIRO AS KAMIYA JIHEI IN THE PLAY KAMIJI

Character portrait; dark grey overgarment with white circular kiri leaf crest and striped collar in greyed reds, yellows, green, blue and white; undergarment of blue; and greyed red-purple headdress. Grey mica background.

Signed "Kampo," Seal. "Sato Sho Han" (Sato Shotaro, Publisher). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1922. 15⅞" x 10 7/16"

328 JITSUKAWA ENJAKU AS IGAMI NO GONTA IN THE PLAY YOSHITSUNE SENBON ZAKURA

Character portrait of the actor. Kimono in greys and white; blue shaven jaw. Mottled mica background.

Signed "Kampo." Seal "Sato Sho Han" (Sato Shotaro, Publisher). Edition, 200 impressions. Blocks cut by Mayeda, printed by Oiwa, 1923. $15\frac{23}{32}'' \times 9\frac{11}{32}''$

329 KATAOKA GADO AS MIYUKI IN THE PLAY ASAGAO NIKKI

Character portrait of the actor in female role. Light red-violet kimono with greyed red-orange, yellow, green, dark blue, grey and white pattern; blue-purple undergarment. Greyed orange and red comb and dark red-purple cloth panel. On her fingers, plectra for a muscial instrument. Light green-grey mica background.

Signed "Kampo." Seal "Sato Sho Han" (Sato Shotaro, Publisher). Edition, 200 impressions. Blocks cut by Mayeda, printed by Oiwa, 1924. $15\frac{3}{4}'' \times 10\frac{5}{8}''$

330 ICHIKAWA SADANJI AS HISHIKAWA GENGOBEI IN THE PLAY IMAYO SATSUMA UTA

Black overgarment with white crest; very greyed green and yellow checked kimono; blue-black undergarment. Blue shaven jaw. Dark mica background.

Signed "Kampo." Dated "Taisho Ju-ni Nen Aki." Seal "Sato Sho Han" (Sato Shotaro, Publisher). Edition, 200 impressions. Blocks cut by Mayeda. Printed by Oiwa. $15\frac{27}{32}'' \times 10\frac{7}{16}''$

331 HINAZO, A YOUNG DANCER

Blue and white kimono with red-orange lining; red and white undergarment and light yellow, light red, green and purple sash. Elaborate hair dress, red fillet and white pendant. Grey mica background.

Signed "Kampo." Dated "Taisho Ju-ichi Nen Shoka." Seal "Sato Sho Han" (Sato Shotaro, Publisher). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa. $15\frac{3}{8}'' \times 10\frac{9}{16}''$

332 MAIKO ADMIRING THE MOON (TSUKI O NAGAMERU MAIKO)

Young maid in light and dark blue kimono with white cherry blossoms; black sash, blue-grey and white cloud design. Lighted lantern casting orange light on the floor; blue-grey and greyed yellow rail. Dark blue sky shading to white.

Signed "Heian Kampo Sha" (Kyoto, Kampo Sketch). Seal "Sato Sho Han" (Sato Shotaro, Publisher). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $15\frac{17}{32}'' \times 10\frac{3}{16}''$

333 NAKAMURA GANJIRO AS KAMIYA JIHEI

Character portrait. Blue and white *haori*; grey kimono, red and white striped collar, checked with brown, yellow, green and black. Blue undergarment and elaborately striped head cape, brown, orange, yellow, blue and black. Dark mica ground.

Signed "Heian Kampo Sha" (Kyoto, Kampo sketch). Seal "Sato Shotaro Han" (Sato Shotaro, Publisher). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1923. $15\frac{21}{32}'' \times 10\frac{5}{8}''$

334 FAIR WEATHER AFTER SNOW AT YAMATO BRIDGE (YAMATO BASHI NO YUKIBARE)

Grey-blue and black canal flanked by tea-houses in grey-browns; snow-covered roofs; grey hills in the distance. Sky grades from dark to light grey.

Signed "Kampo"; right, "Yamato-bashi no Yukibare" (Yamato Bridge in Fair Weather after Snow). Seal, "Han-moto Sato Shotaro" (Publisher, Sato Shotaro). Edition, 200 impressions. Blocks cut by Mayeda; printed by Oiwa, 1924. $10\frac{9}{16}'' \times 15\frac{13}{32}''$

335 SANJO-BRIDGE, KYOTO, IN MORNING MIST (SANJO-OHASHI NO ASA-GIRI)

Water graded grey-blue, spotted with grey; trees on embankment, black against misty bridge, river and houses. Light grey-blue sky.

Signed "Kampo"; right, "Sanjo-Ohashi no Asa-giri" (Sanjo Bridge in Morning Mist). Dated "Taisho Ju-san Nen Shiwasu"; Seal "Han-moto Sato Shotaro" (Publisher, Sato Shotaro). Edition, 200 impressions. Blocks cut by Mayeda, printed by Oiwa. $10\frac{1}{2}'' \times 15\frac{13}{32}''$

336 CHERRY BLOSSOMS, MARUYAMA PARK, KYOTO, AT NIGHT (MARUYAMA NO YO-ZAKURA)

People in black and light yellow; cherry tree in light reds and white broken by the orange-yellow flare and smoke of a series of torches. Grey ground tinted with light yellow and red. The sky shades from black at the top to light orange below.

Signed "Kampo." Dated "Taisho Ju-yo Nen Haru." Seal "Heian Sato Sho Han" (Kyoto, Sato Shotaro, Publisher. Edition, 200 impressions. Blocks cut by Mayeda, printed by Oiwa. $10\frac{9}{16}'' \times 15\frac{15}{32}''$

JAPANESE TERMS USED IN TEXT

Pronunciation: (a) as in father; (e) as in obey; (i) as in ink; (o) as in snow; (u) as in rule.

AKI—Autumn.

BAREN—Flat, circular, bamboo-covered pad used in printing wood-block prints. It is held in the hand and rubbed over the back of the paper as it lies face down on the inked (water color) wooden block.

FUYU—Winter.

FUDE—Brush; used after signatures in the sense of "made by".

E—Painting or Picture.

GA—Drawing; used after a signature in the sense of "designed by".

GANNEN—First Year.

GATSU—Month.

GO—Five.

HACHI—Eight.

HAMMOTO—Publisher.

HAN—Printed; in the sense of published.

HAORI—Over Coat

HARU—Spring

HIBACHI—Charcoal Brazier

HITSU—Brush; used after signatures in the sense of "made by".

IN—Seal

ICHI—One; that is, ichi gatsu, first month (January).

JI-ZURI—Self-printed; that is, by the artist.

JU—Ten. Ju-ichi, eleven; ju-ni, twelve; ju-san, thirteen; ju-yo, fourteen; ju-go, fifteen; ju-roku, sixteen; ju-shichi, seventeen; ju-hachi, eighteen; ju-ku, nineteen.

KAKEMONO—Vertical Scroll

KOSHU—A Study.

KU—Nine

NATSU—Summer

NEN—Year

NI—Two. Ni-ju, twenty; ni-ju-ichi, twenty-one; ni-ju-ni, twenty-two; ni-ju-san, twenty-three; ni-ju-go, twenty-five; ni- ju-shichi, twenty-seven.

OBI—Wide sash of brocade tied in formal folds.

ROKU—Six

SAKU—Work, production.

SHA—Sketch

SHICHI—Seven

SHUNJITSU—Spring Day

SHIWASU—Last Month; that is, December.

SHOJI—Paper Windows

SHOKA—Early Summer.

SHOSHU—Early Autumn.

SHOWA—The present imperial era, which began in 1926.

TAISHO—The preceding imperial era, 1912-1926.

TEI—Residence, or Studio

YO—Four

ILLUSTRATIONS

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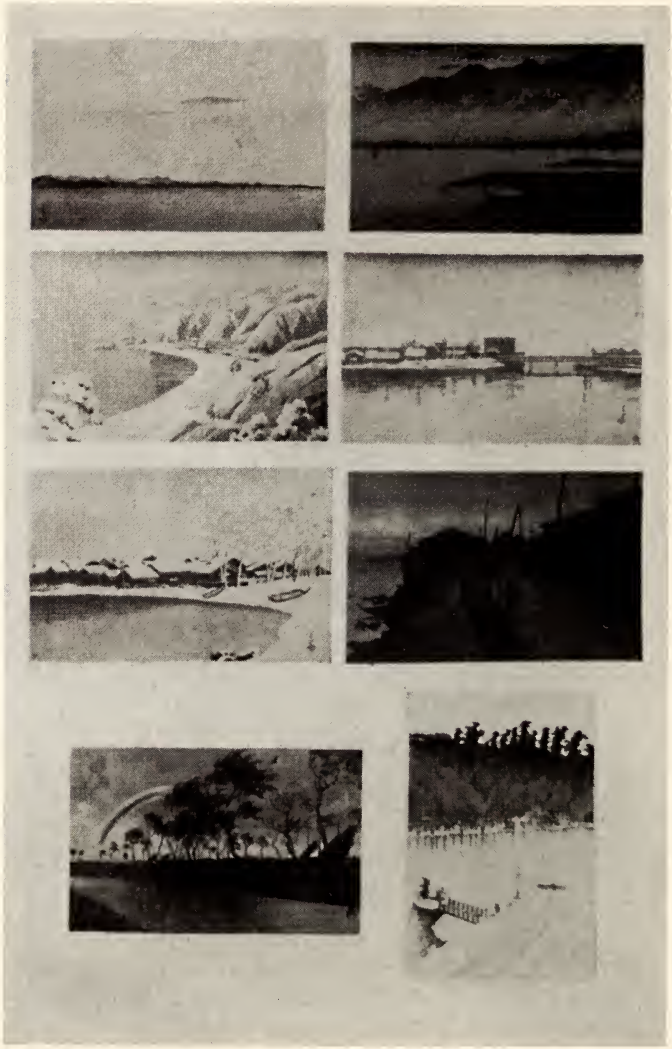

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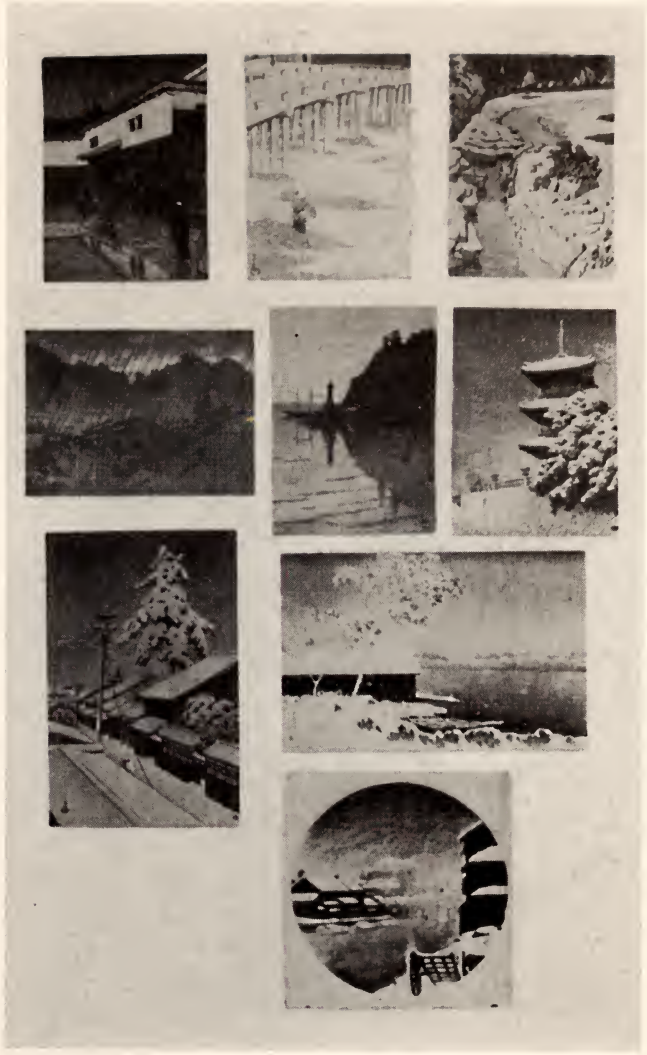

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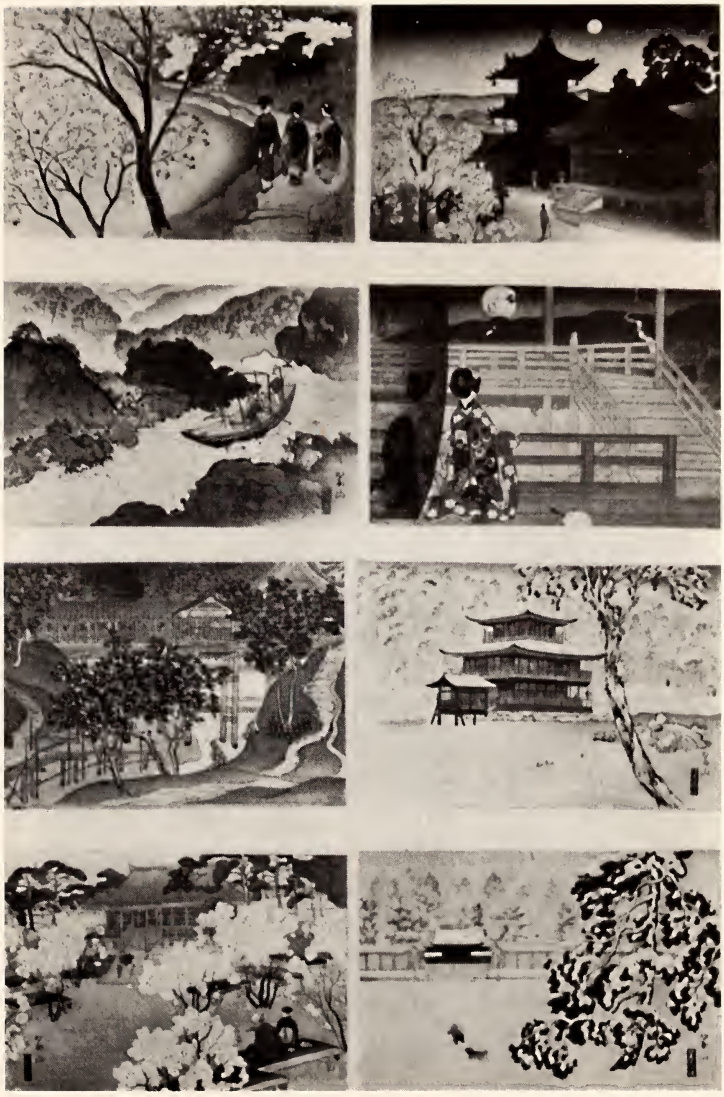

SUIZAN (Miki-Saiichiro)

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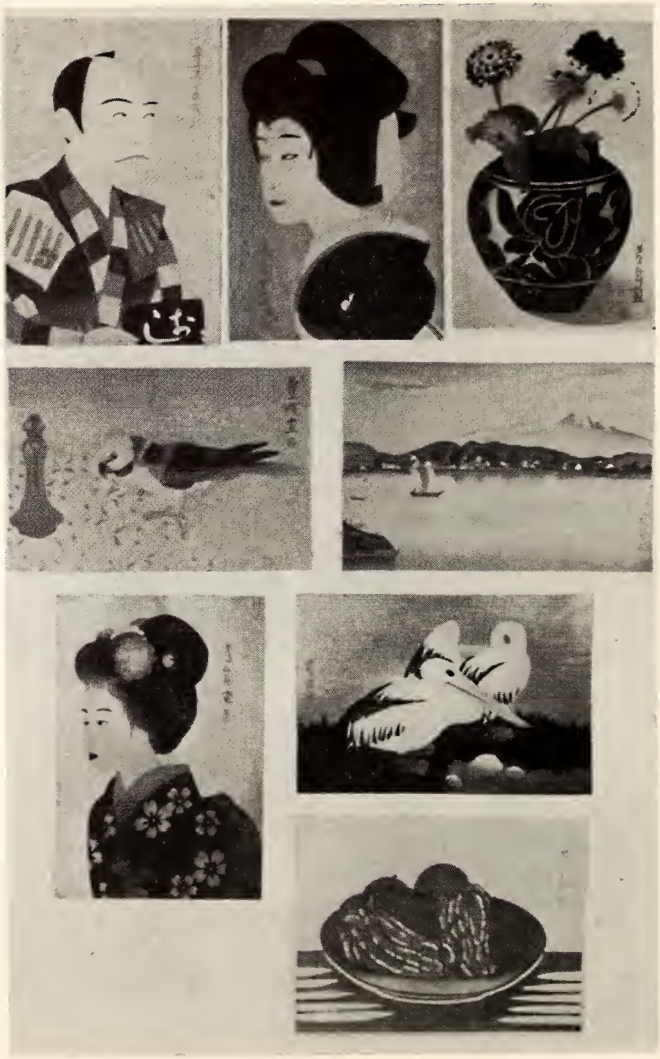

TOYONARI (YAMAMURA-KOKA)

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YOSHIDA (Yoshida-Hiroshi)

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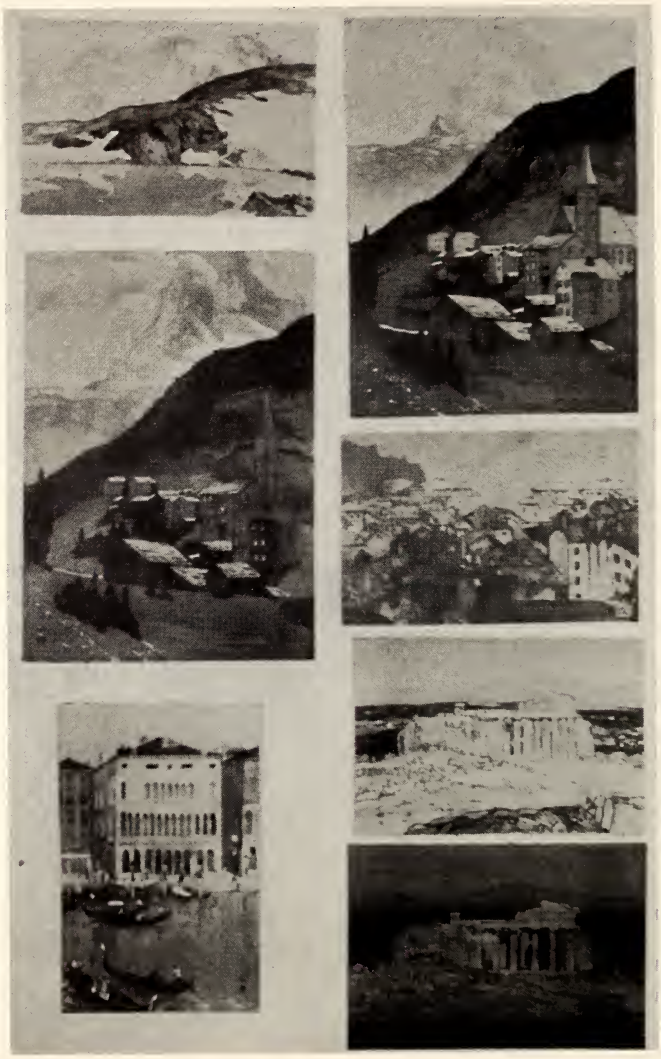

YOSHIDA (YOSHIDA-HIROSHI)

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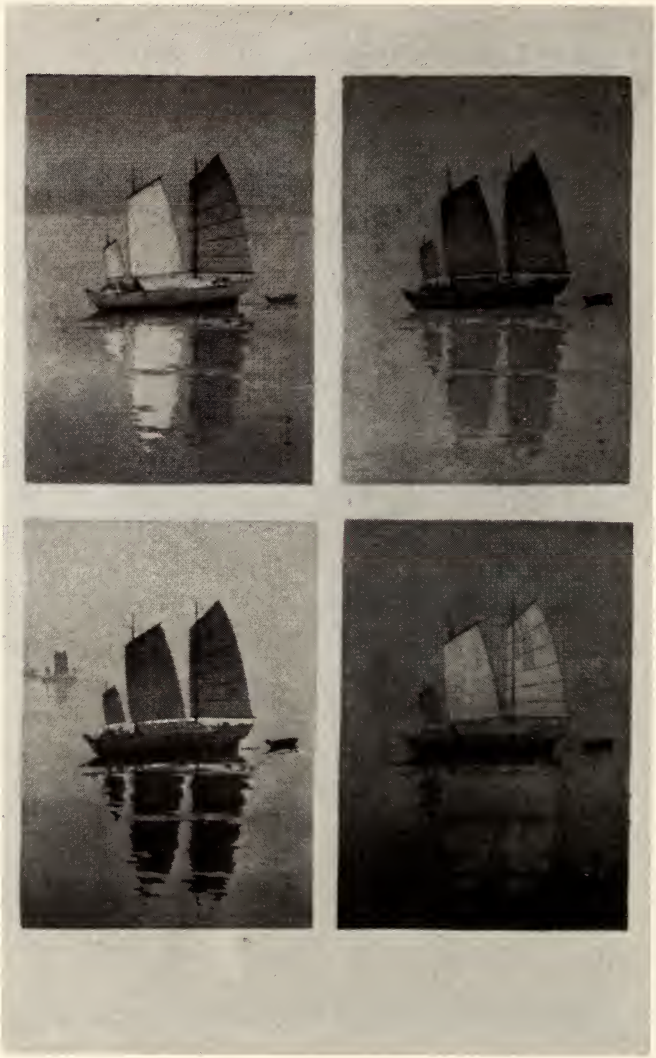

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YOSHIDA (YOSHIDA-HIROSHI)

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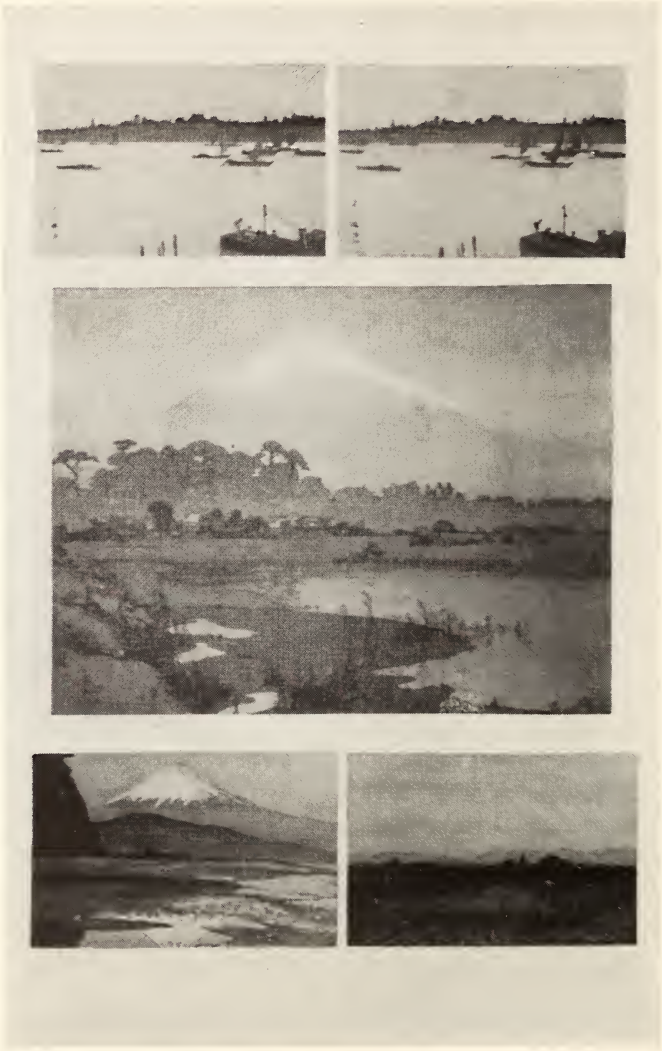

YOSHDIA (Yoshida-Hiroshi)

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YOSHIDA (YOSHIDA-HIRCSHI)

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YOSHIDA (Yoshida-Hiroshi)

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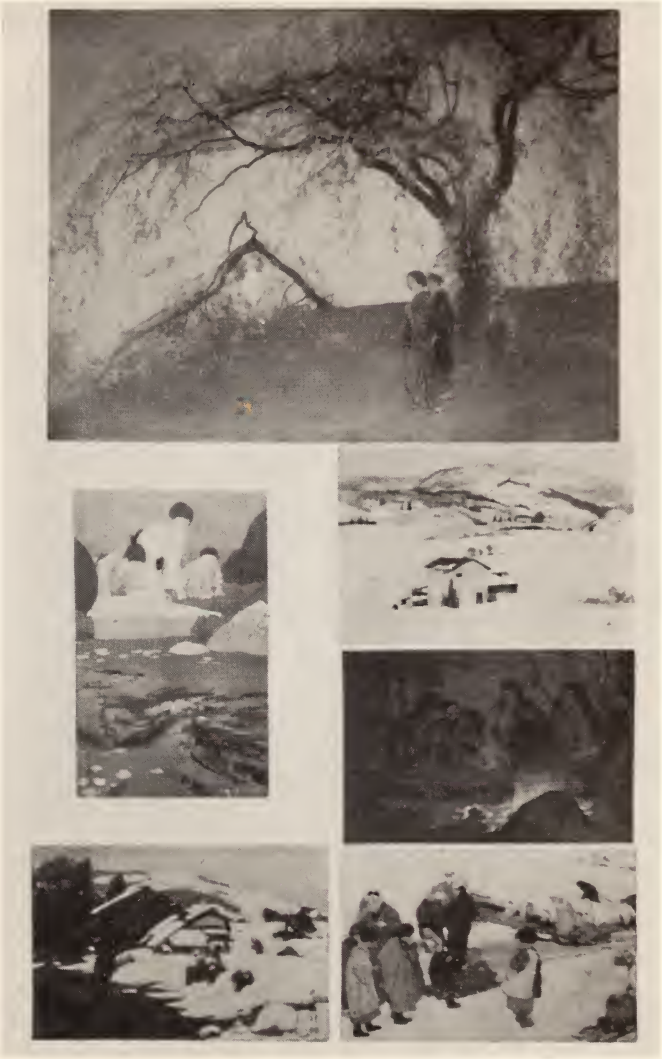

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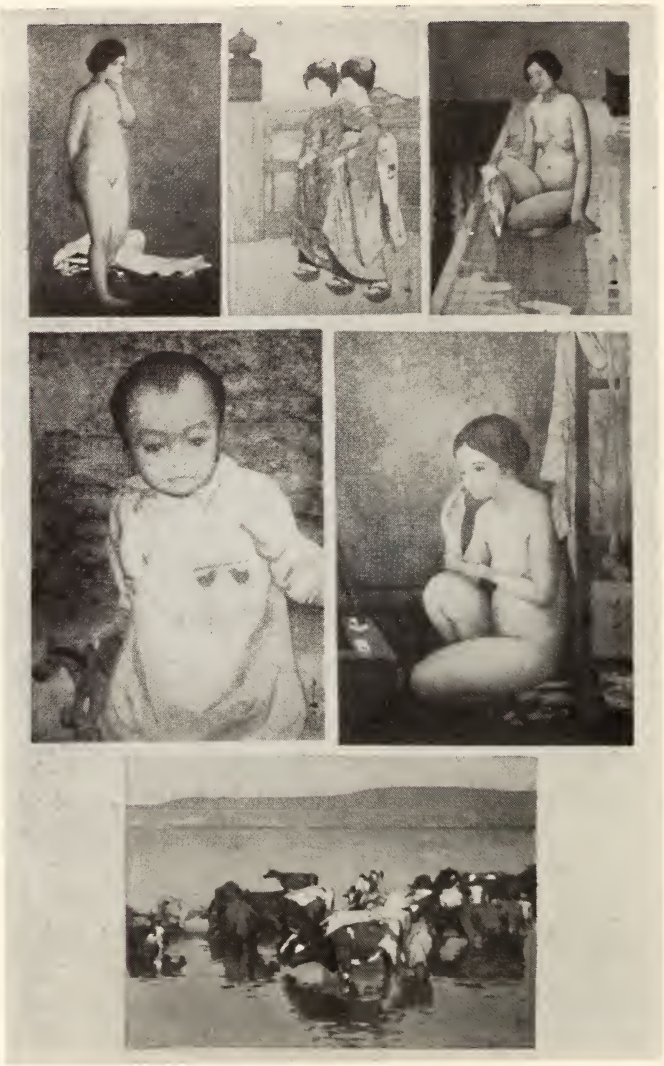

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YOSHIDA (YOSHIDA-HIROSHI)

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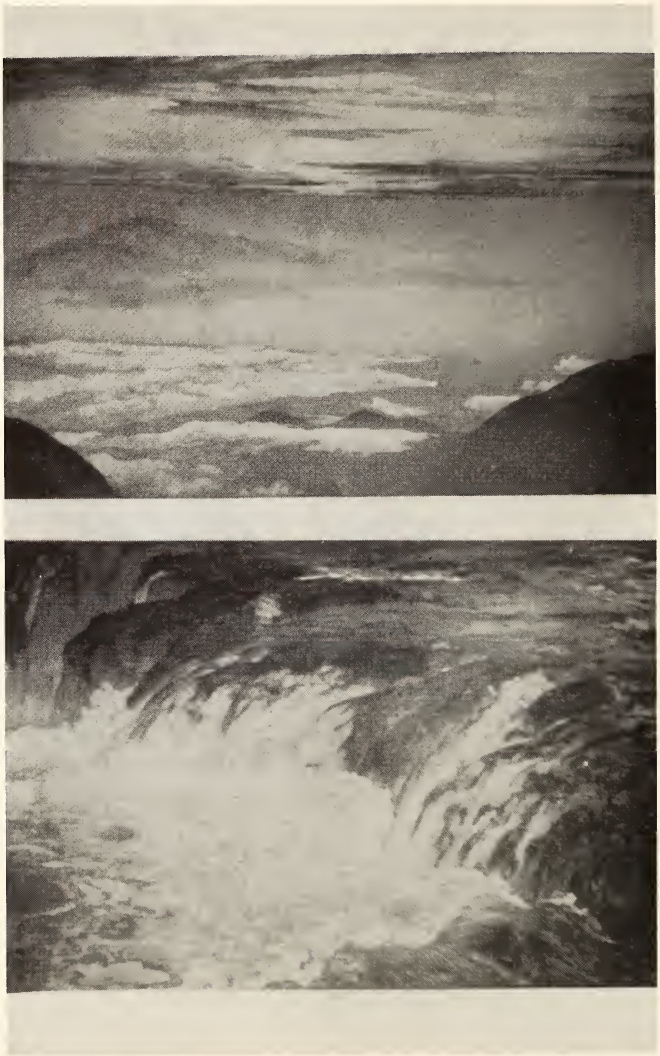

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YOSHIDA (Yoshida-Hiroshi)

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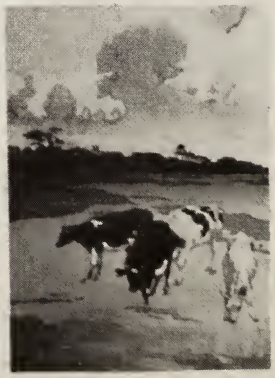

YOSHIDA (Yoshida-Hiroshi)

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KAMPO (YOSHIKAWA-KENJIRO)

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KAMPO (Yoshikawa-Kenjiro)

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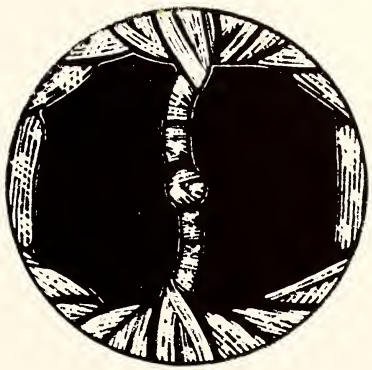
MODERN JAPANESE PRINTS

JANUARY NINETEEN HUNDRED AND THIRTY-SIX

WOOD-BLOCK PRINTS BY TEN ARTISTS
THE WORK OF THE PAST FIVE YEARS



THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY
TOLEDO, OHIO, U. S. A.

MODERN JAPANESE PRINTS

WOOD-BLOCK PRINTS BY TEN ARTISTS

A RETROSPECTIVE VIEW OF FIVE YEARS WORK
BY HAKUHO, HASUI, KIYOSHI, KOTONDO, SHINSUI,
SHIRO, SHOSON, SHUNSEN, YOSHIDA, AND
YOSHIMITSU AUGMENTING A PREVIOUS
EXPOSITION BY THE TOLEDO MUSEUM OF ART
IN MARCH NINETEEN HUNDRED AND THIRTY

JANUARY NINETEEN HUNDRED AND THIRTY-SIX
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PREFACE

Five years ago, in 1930, an exhibition of the best work of ten of the wood-block designers of Japan was inaugurated by the Department of Oriental Art. It was a great success and at that time it was proposed that a similar exhibition be held every five years in order that the progress of this interesting phase of Japanese graphic art might be made visible to our public. After this first exhibition, plans for a second exhibition were consummated, with the result that two hundred and eighty-nine more prints were assembled from the portfolios of ten artists. These are now visible to our public. This second exhibition, in reality an extension of the first, is, therefore, an exceedingly interesting one from a retrospective point of view, and a refreshing exposition of a modern phase of activity which, in the main, is traditional in style but also, in part, decidedly modern. As an exhibition it is colorful, appealing particularly both to our sense of artistic representation and our appreciation of skilful design in a medium which appeals to all.

The catalogue of the 1930 exhibition was found to be of real aid to those who were interested in the purchase of the many modern prints that are now available. It helped collectors and those who buy occasional prints, dealers, both Occidental and Oriental, museum men, and others. It is still in demand but unfortunately out of print. This present catalogue follows the general form of the first, making a continuous reference source for similar data.

Five years ago there was no particular demand for modern Japanese prints. Today such a statement is no longer true. Museum collections are being formed and many a private collector finds them as interesting as the more expensive prints of former times.

In choosing the artists whose work was to be shown care has been used so that a fair cross section of the work of the wood-block print designers of present-day Japan would be achieved. The ten men chosen were: Hirano-Hakuho; Kawase-Bunjiro, better known as Hasui; Kobayakawa-Kiyoshi; Torii-Kotondo; Ito-Hajime, better known as Shinsui; Kasamatsu-Shiro; Ohara-Matao, better known as Shoson; Natori-Yoshinosuke, better known as Shunsen; Yoshida-Hiroshi, and Nomura-Yoshimitsu. An effort has been made to record the Japanese title of each print, and its English equivalent, as literally as possible; also all of the data that appears on the print, either on the face of the print or on the margin, so that anyone owning one of these prints may make his own record of pertinent data. Translators are not always available and, furthermore, dates and inscriptions are sometimes difficult to translate. In this difficult matter we have been greatly assisted by Mr. Hiroshi Yoshida, to whom we are deeply grateful. Mr. Yoshida is a painter and wood-block designer of repute and only through his friendship of long standing and his knowledge in the field of wood-block printing could we have expected to succeed in this undertaking.

The catalogue is arranged alphabetically according to artists. There is also a biographical sketch of each artist. The descriptive text for each print includes an official title (the artist's); a short descriptive text, enough to distinguish the print; the signature; the date; the copyright, whenever it appears; the series' name and the number in the series, when given; the size, not including margins; the number of blocks used; the number of superimposed printings; and the total of the edition. Every print is illustrated, not so much as an illustrative feature as a reference so that the subject matter of each print may be referred to for its pictorial content, thus augmenting the descriptive text.

The process of wood-block printing today is quite like that followed in earlier periods. The artist or designer paints his cartoon with a brush and designates the color scheme. The wood-block cutter, a craftsman often working independently of the designer, meticulously follows the outline of each brush-stroke and cuts the pictures in relief. The printer, still another independent worker, prints the edition. Sometimes the designer himself cuts the blocks and prints the edition, but generally the designer turns his original work over to a publisher, who furnishes the cutter and

the printer and also becomes the distributing agent. Japanese block-prints are not printed in a press but are rubbed from the back by hand, producing a far more subtle and artistic effect. Great care must be exercised in synchronizing the various blocks (there is a block for practically every color used), and these blocks run as high as twenty for a single print. For instance, Number 272 in the exhibition was printed from twenty blocks with eighty superimposed printings, every one of which had to be minutely synchronized in order to produce a flawless print. Very strong fibrous paper is used (generally *Hoshi*) and expensive colors (powdered water-color). Cherry-wood blocks are universally used.

Wood-block printing has an enviable tradition in Japan, and, as a matter of fact, was one of the first forms of Japanese art to be brought to the attention of the western world. Many artists are now working in this phase of graphic arts, and therefore many more prints could have been assembled for the exhibition, had not space precluded a larger selection. The prints chosen are, however, representative of the larger group. A survey of this exhibition is like looking at a picture-book of the modern life of Japan during the past five years. There are street scenes, home scenes, country and city life, scenic beauty and popular pilgrimages, temples, theatres and actors. There is also a whole group of East Indian scenes, the result of recent foreign travel by one of the artists.

Modern Japanese prints will become more and more the vogue because they are conceded not only to have eminent artistic qualities but also to represent technical perfection. They are well within the means of those who love fine things, for their intrinsic value is comparatively small. All who possess modern Japanese prints find them a great source of pleasure.

BIOGRAPHICAL DATA

Heading the biography of each of the ten artists represented in the Exhibition is a typical print by that particular artist. The biographical data is naturally not complete but includes the salient points available at this time. The artists' names are actually arranged alphabetically according to their signatures as they appear on the prints, but are written in the Japanese manner, with the family name first.

2 Girl Before A Mirror By Hakuho

Hirano-Hakuho signs his prints "Hakuho". He completes his name by the use of a vermilion seal, "Hirano", below his signature. He was born in Kyoto in 1879 and from early childhood made the study of Ukiyoe painting (the school which in the eighteenth century sponsored the great school of wood-block printing) his particular interest. The great masters of early times also interested him, but the trend of the modern school kept his attention centered on the kind of work of which the two examples of his own work shown are typical. The excellence of these items ranks him with the justly famous men of the eighteenth century.His special interest and talent lie in the delineation of women. Unfortunately only two examples of the work of this skilful wood-block designer and artist could be secured.

KAWASE-BUNJIRO (HASUI)

43 Temple of Hachiman By Hasui

Kawase-Bunjiro signs his prints "Hasui", a pseudonym that he uses on all prints, together with a seal, stamped in red, of an interesting decorative form without any translatable meaning. He devotes practically all of his time to wood-block designing, the results of which are published by that excellent and old-time house so admirably managed by Watanabe-Shozaburo of Tokyo. Hasui was born in 1883 in Tokyo. He began painting when he was six years of age, in western style, but lately became the pupil of Kaburaki-Kiyokata. He is a traveler and puts to use the observations of his travel; therefore, the subject matter of his prints extends to many interests, the most noticeable of which are his "Souvenirs of Travel". He also has published books and in the library of The Toledo Museum of Art may be found his latest publication "Gosho Ningyo" (Court Dolls), a collection of prints representing various dolls of a traditional type. It is interesting to note that our current exhibition includes two titles, one, Number 44, "A Child with a Ball", and the other, Number 45, "A Child with a Doll", which are unusual in the portfolio of this artist, his work being, as a rule, primarily centered on scenic views.

126 After a Hot Bath By Kiyoshi

Kobayakawa-Kiyoshi generally signs his prints "Kiyoshi", together with a red seal, "Kobayakawa," which takes different forms. In this exhibition there are seven different forms. He was born in 1896 and at the age of twenty entered the studio of the artist Kaburagi-Kiyokata. In the annual Tokyo salon (the Imperial Art Exhibition) he has been favored with an entry every year since 1924. His work, "Okiku of Nagasaki" (Imperial Art Exhibition, 1924) was especially recognized. In 1933 he was awarded the special rank of *Tokusen* for his work entitled "Ichimaru". A print of this title is to be seen in this exhibition, Number 124. His favorite subjects appear to be modern women, in brilliant colors, sometimes ultra-modern women, but such prints as Numbers 124 and 126 show with what delicacy and strength he can handle his subject matter.

131 Rain By Kotondo

Torii-Kotondo belongs to the oldest and only existing family of the Torii School, which furnished such master wood-block designers as Kiyonobu, Kiyomasa and Kiyomitsu. He signs his prints "Kotondo", followed by a red seal, varying in form. In the exhibition there are eight different seals used, reading either "Kotondo" or "Torii", and one which is merely decorative. Kotondo was born in Tokyo in 1900. When nineteen he entered the studio of Kobori-Tomone. Later he became a pupil of Kaburagi-Kiyokata. Since the retirement of his father he has painted theatrical pictures, a traditional interest of his family .He also designs stage sets and scenery, especially those entailing historical research in connection with historical plays. Since 1927 he has been producing wood-block prints. His favorite subjects seem to be women, drawn very much after the traditional style of his forebears. Such prints as Numbers 131, 133 and 137 convincingly show what a master he is of subtle grace and powerful design.

159 Snow-storm By Shinsui

Ito-Hajime, whose artist-name is Shinsui, was born in Tokyo in 1896. He signs his name "Shinsui" and in the nineteen prints of this exhibition he has used six different seals all reading "Shinsui". When a young boy, about twelve years of age, he worked for the Tokyo Printing Company, where he helped in drawing designs. Later, he decided to study art and became the pupil of Kaburagi-Kiyokata. After studying five years with Kaburagi-Kiyokata, his work was accepted by the Nihon Bijutsu-in Tenrankai, or Japanese Art Institute Exhibition. From that time on he received awards of special mention and medals for his paintings. He is primarily a painter, but is a designer of wood-block prints, and noted as both painter and print designer of typical feminine types. Watanabe-Shozaburo is his publisher. His female portrait heads represent his best work. They have a human softness coupled with strength of design that ranks them among the best. Ito-Shinsui has two personal hobbies, travel and the writing of verses.

167 Evening Sky, Suwa Shrine By Shiro

Kasamatsu-Shiro uses the name "Shiro", with which to sign his prints; also various seals. Of the eight seals which he has used for the prints included in this exhibition one reads, "Kasamatsu"; two read "Shi"; one, "Shiro In"; three, "Shiro"; one is a decorative pine design. He was born in Tokyo in 1898. He became a pupil of the artist Kaburagi-Kiyokata and for several years has won an entry in the Imperial Art Exhibition. His special interest is in the classical dance, the Noh, and he designs Noh masks therefor. Number 163 in this exhibition is a print of special interest and a general favorite.

182 Morning Glories By Shoson

Ohara-Matao, who was born in Kanazawa City, Kaga Province, in 1878, first used the artist name "Koson" but changed this in 1912 to "Shoson", the signature he now uses. He was the pupil of Suzuki-Kason, in Tokyo, and studied the Japanese style of painting. Under the direction of Ernest Fenollosa he sent a large number of paintings, chiefly of flower and bird subjects, to America to be sold. He also had some of his bird and flower subjects published as color prints. In 1911, however, he stopped designing prints and devoted himself entirely to painting in Japanese style, until, in 1926, at the request of the Watanabe print shop, he again began to design flower and bird compositions for wood-block prints.

Shoson's love of nature shows in the beautiful nature study prints for which he is justly famous.

In connection with his signatures he uses the seal "Shoson" which appears on the prints in the exhibition in four different forms.

NATORI-YOSHINOSUKE (SHUNSEN)

210 Onoye Kikugoro By Shunsen

The artist-name of Natori-Yoshinosuke is "Shunsen", with which he generally signs his prints. His seals, however, are varied, five appearing in this exhibition, reading "Shun", "Shinkai", "Natori", "Shunsen", and Taishido". He was born in Tokyo in 1886 and when he took up his painting career became a pupil of Kubota-Beisen, a painter in traditional Japanese style. He finished a special course at the Tokyo School of Fine Art and for a while worked as an illustrator at the Tokyo Asahi Shimbun, a Tokyo daily newspaper. At present he is secretary of the Theatrical Painters' Association of Japan, known as the Nihon Gekiga Kyokai. Since 1925, at the request of the Watanabe print shop, he has designed portraits of actors, one print for each month. He has received the Prize awarded by the Nihon Bijutsu-in (Japan Art Institute). His hobby is ski-ing. His character portraits vary, flavoring more of the theatre than of the studio, as perhaps they should.

272 Kono Festival By Yoshida

Yoshida-Hiroshi uses the name Yoshida as an autographed signature on his prints, and a seal, "Hiroshi". He was born in Kyushu in 1876. In Kyoto he studied under Tamura-Soryu and in Tokyo under Koyama-Shotaro. Subsequently he traveled in Europe and America with the idea of securing further training as an artist. He has also traveled in Egypt and India and has designed a series of prints under these headings. His latest travel, to India, is well represented in the present exhibition by thirty-two titles. Though primarily a landscape painter in oil he is also actively engaged in the making of wood-block prints. He is a versatile artist, but perhaps his outstanding contribution to wood-block printing lies in the especially large blocks which he seems to handle with consummate ease. An oversize block adds very much indeed to the difficulties of synchronizing the color registers, but Number 217 in this exhibition shows with what skill this artist manages this difficult process. He designs every detail of his prints, often cuts the key block himself, and often prints from his own blocks in order to get exactly the effect he desires.

He has received prizes at the annual Imperial Art Salons, and for a number of years has been a member of the Judging Committee of the Imperial Fine Arts Academy Exhibitions.

289 Snow on Kamo River By Yoshimitsu

Nomura-Yoshimitsu comes from a family of Ukiyoe painters which has continued for four generations, ever since his great-grandfather Yoshikuni I was direct pupil of Utagawa Kuniyoshi of Yedo. For three generations they successively used the same pseudonym Yoshikuni until the present Yoshimitsu assumed another name. Having been brought up in such a family Yoshimitsu was thoroughly taught Ukiyoe painting by his father and grandfather. At an early age he established his own school and became quite well known. In 1891 when a French painter, Monsieur Pigot by name, came to Kyoto, by a rare chance Yoshimitsu became his pupil and enthusiastically studied European painting and panoramic scenery. In the same year a great panoramic picture representing a scene in the American Civil War attracted widespread attention. Later he painted a scene of the War in Satsuma and had the honor of being visited by H. I. H., the Prince Arisugawa. In 1895 he painted for the Fourth Industrial Exhibition held in Kyoto a scene of the attack on Port Arthur during the Japanese-Chinese War, 1894-1895, which was highly appreciated by Admiral Saigo and General Oyama. Thus he became famous and has more than thirty panoramic pictures to his credit.

By a joint use of the styles of Ukiyoe painting and of panoramic landscape he not only achieved the painting of interesting stage backgrounds for the Miyako Odori, or Cherry Dance, but has been the sole painter of this kind of scenery for more than twenty years. Yoshimitsu has designed a few landscape subjects for color prints. Recently, he made a set of six landscape prints which have been published under the title of "Kyoraku Meisho" (Famous Places of Kyoto). The characteristics of this set are their unique compositions and refined color scheme, together with the joint use of the style of Ukiyoe painting and the method of European panoramic sceneries skilfully harmonized by his talent.

CATALOGUE

The sequence has been arranged alphabetically according to the signatures used by the artists. The sizes given are those of actual picture areas and do not include margins. The vertical measure is given first, followed by the horizontal measure.

HAKUHO

1 AFTER A BATH (YOKUGO)

A seated nude woman drying herself with a Japanese towel; her brown and white sash, blue printed kimono, and red underskirt beside her. 16½" x 10⅜"
Signed, "Hakuho Ga" (drawn by Hakuho); seal, Hirano; dated above the signature, "Showa Shichi Nen Ichi Gatsu" (1st month of the 7th Year of Showa [January 1932]); red seal of publisher at lower left, Watanabe of Tokyo. Left margin: stamp of the publisher. Reverse side: red stamp, "Hyaku Mai Kagiri Zeppan Dai Shichi-ju-shi Ban" (No. 74 of a limited edition of 100); also, a small stamp, the seal of the publisher. Blocks, 20; superimposed printings, 25; edition, 100.

2 THE REFLECTION IN THE MIRROR (TAIKYO)

Girl seated before a mirror. She is dressed in a red and white kimono of tied and dyed material. In her right hand she holds a comb with which she is putting the finishing touches to an elaborate coiffure. 17⅝" x 10⅜"
Signed," Hakuho Ga" (drawn by Hakuho); red seal, Hirano; dated on the side of the mirror stand, "Showa Shichi Nen Ichi Gatsu" (1st month of the 7th Year of Showa [January 1932]). Seal of publisher at lower right, Watanabe of Tokyo. Right margin: copyright stamp of the publisher. Reverse side: red stamp, "Kuju Mai Kagiri Zeppan Dai San-ju-shichi Ban" (No. 37 of a limited edition of 90); also, a small stamp, the seal of the publisher. Blocks, 20; impressions, 25; edition, 90.

HASUI

3 IHORIDANI PASS, ETCHU PROVINCE (ETCHU IHORIDANI TOGE)

An evening view and a winding roadway through the mountains. 17 15/16" x 8 5/16"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Taisho Ju-san Nen Saku" (Made in the 13th Year of Taisho [1924]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

4 PAGODA OF THE TEMPLE OF HOMMON-JI AT IKEGAMI (IKEGAMI HOMMON-JI NO TO)

Sunlight striking the top of the five-storied pagoda, bathing it in a warm red light due to the vermilion color of the building. 17¾" x 8 7/16"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa San Nen Saku" (Made in the 3rd Year of Showa [1928]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition 100.

5 VIEW OF YAGUCHI (YAGUCHI)

A river-ferry landing; green fields beyond, and a summer sky. 14¼" x 9½"
Signed, Hasui; red seal, decorative form only. Left margin: rectangular panel designating the series, "Tokyo Ni-ju Kei" (Twenty Views of Tokyo); the Japanese title; and the date, "Showa San Nen Saku" (Made in the 3rd Year of Showa [1928]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

6 EVENING AT BEPPU (BEPPU NO YUBE)

Night scene, in tones of blue. 14¼" x 9¾"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, about 10; superimposed printings, about 15; edition, 200.

7 MOONLIGHT ON ARA RIVER (ARA-KAWA NO TSUKI [AKABA])

Moonlight scene, in tones of blue. In the foreground a fisherman's cottage and a young girl carrying a sleeping child on her back. 14¼" x 9⅜"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

8 TAKINO RIVER (TAKINO-GAWA)

Night scene in blues, greys and greens. Two figures crossing a bridge, under a crescent moon. 14⅝" x 9⅞"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25: edition, 200.

9 SHINOBAZU POND IN RAIN (SHINOBAZU IKE NO AME)

A red-topped pavilion in a pleasure park. 9⅜" x 14¼"
Signed, Hasui; red seal, decorative form only. Left margin: rectangular panel designating series, "Tokyo Ni-ju Kei" (Twenty Views of Tokyo); the Japanese title; and the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

10 SNOW-STORM AT TSUKISHIMA (TSUKISHIMA NO YUKI)

Figure, with raincoat and umbrella, houses and river nearly obliterated by a very heavy fall of snow. 9½" x 14⅝"
Signed, Hasui; red seal, decorative form only. Left margin: rectangular panel designating series, "Tokyo Ni-ju Kei" (Twenty Views of Tokyo); the Japanese title; and the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

11 BEACH AT OMORI (OMORI KAIGAN)

View, in tones of blue, of an inlet from Tokyo Bay. Cottages and lumber piles silhouetted against an evening sky. 9⅜" x 14⅝"
Signed, Hasui; red seal, decorative form only. Left margin; rectangular panel designating series, "Tokyo Ni-ju Kei" (Twenty Views of Tokyo); the Japanese title; and the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks about 10; superimposed printings, 25; edition, 200.

12 MOON AT MAGOME (MAGOME NO TSUKI)

A farmer's cottage under great cryptomeria trees. A yellow moon, in a color scheme of blues. $14\frac{5}{16}'' \times 9\frac{3}{8}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin, copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 10; superimposed printings, 25; edition, 300.

13 EVENING AT HIRAKAWA GATE (HIRAKAWA MON)

Palace gates in Tokyo silhouetted in blue-grey against a sunset sky. Palace moat in the foregound. $9\frac{3}{8}'' \times 14\frac{5}{16}''$

Signed, Hasui; red seal, decorative form only. Left margin: rectangular panel designating the series, "Tokyo Ni-ju Kei" (Twenty Views of Tokyo); the Japanese title; and the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

14 SAMPOJI POND (SAMPOJI IKE [ISHIKAMI?])

A yellow moon appearing from under the clouds in a blue-toned color scheme. $14\frac{5}{16}'' \times 9\frac{1}{2}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Ju Gatsu Saku" (Made in the 10th Month of the 5th Year of Showa [October 1930]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 10; superimposed printings, 25; edition 100.

15 NIJU BRIDGE, MORNING (NIJU-BASHI NO ASA)

A double-spanned bridge over the moat which surrounds the Imperial Palace in Tokyo. $14\frac{1}{4}'' \times 9\frac{3}{8}''$

Signed, "Hasui"; followed by two characters, the equivalent of "respectfully sketched"; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Ju-ni Gatsu Saku" (Made in the 12th Month of the 5th Year of Showa [December 1930]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

16 HIKAWA PARK AT OMIYA (OMIYA HIKAWA KOEN)

Sunset glow on the tops of the trees of Hikawa Park; otherwise, tones of blue. $14\frac{1}{4}'' \times 9\frac{7}{16}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, about 10; superimposed printings, 25; edition, 100.

17 MINUMA RIVER AT OMIYA (OMIYA MINUMA-GAWA)

Night-scene; in dark tones of blue, with glowing fireflies. $14\frac{1}{4}'' \times 9\frac{3}{8}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

18 VIEW OF USHIBORI (USHIBORI)

Snowfall at the village of Ushibori. Landscape in tones of blue, the white being the paper ground itself. Exceedingly delicate printing. $9\frac{3}{8}'' \times 14\frac{1}{4}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

19 VIEW AT TEGANUMA (TEGANUMA)

River scene, with the sunset glow on the billowy clouds reflected in the waters of the river. $9\frac{3}{8}'' \times 14\frac{1}{4}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

20 LATE AUTUMN, ICHIKAWA (ICHIKAWA NO BANSHU)

Pampas grass, in autumn tones. $14\frac{1}{4}'' \times 9\frac{1}{2}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Ju-ni Gatsu Saku" (Made in the 12th Month of the 5th Year of Showa [December 1930]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

21 TEMPLE OF KUON-JI AT MINOBUSAN (MINOBUSAN KUON-JI)

A Buddhist temple in the hills, and two pilgrims with their white robes stamped with red seals designating the temples and shrines visited on their pilgrimage. $14\frac{5}{16}'' \times 9\frac{1}{2}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Go Gatsu Saku" (Made in the 5th Month of the 5th Year of Showa [May 1930]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

22 AN AVENUE AT NIKKO (NIKKO KAIDO)

One of the avenues leading to the famous shrines at Nikko, bordered with huge cryptomeria trees; in the foreground a workman carrying a basket for leaves. $14\frac{5}{16}'' \times 9\frac{3}{8}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 300.

23 IN THE VICINITY OF SUSONO (SUSONO FUKIN)

A view of Fuji Mountain from Susono. $9\frac{15}{16}'' \times 14\frac{13}{16}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

24 VIEW AT MITSU, IZU PROVINCE (IZU NO MITSU)

Fuji Mountain in the distance and a fishing boat moored at the landing, with large baskets on the landing in which fishing cormorants are kept. 9⅞″x14¾″

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Natsu Sha" (Sketched in the Summer of the 5th Year of Showa [1930]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

25 TAGONOURA BRIDGE (TAGONOURA-HASHI)

View of Mount Fuji, in blues and greens. 14 11/16″ x 9⅞″

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Go Nen Saku"(Made in the 5th Year of Showa [1930]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 10; superimposed printings, 25; edition, 200.

26 THE DAIBUTSU AT KAMAKURA (KAMAKURA DAIBUTSU)

Colossal bronze statue of Buddha, which is nearly fifty feet high. 14 5/16″x9 7/16″

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Natsu Saku" (Made in the Summer of the 5th Year of Showa [1930]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

27 SHICHI-RI BEACH, SOSHU PROVINCE (SOSHU SHICHI-RI-GA-HAMA)

A view of the famous little island of Enoshima, from the "Seven Mile" beach at Kamakura. 9 7/16″ x 14⅜″

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Go Nen Ju Gatsu Saku" (Made in the 10th Month of the 5th Year of Showa [October 1930]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 300.

28 THE TEMPLE HOMMON-JI AT IKEGAMI (IKEGAMI HOMMON-JI)

A gateway of the Buddhist temple called Hommon-ji, with a family of Buddhist devotees visiting the temple on a snowy day. 14 5/16″ x 9½″

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Ichi Gatsu Saku" (Made in the 1st Month of the 6th Year of Showa [January 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 300.

29 KIYOSU BRIDGE (KIYOSU-BASHI)

An evening scene, with lights reflected in the water. A grey- and blue-toned print. 9½″ x 14⅜″

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Ni Gatsu Saku" (Made in the 2nd Month of the 6th Year of Showa [February 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 300.

30 FUDO TEMPLE, MEGURO (MEGURO FUDO-DO)

Temple entrance, with bell-tower in the background. 14 3/8" x 9 1/2"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]). Right margin: copyright stamp of the publisher, Watanabe, of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 300.

31 BENKEI BRIDGE IN AKASAKA DISTRICT (AKASAKA BENKEI-BASHI)

A footbridge in Tokyo named after a famous knight-errant who figures in the historical episodes of the late twelfth century. Benkei was invincible in combat. 14 3/16" x 9 1/4"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Shi Gatsu Saku" (Made in the 4th Month of the 6th Year of Showa [April 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 200.

32 SNOWSTORM AT MUKOJIMA (YUKI NO MUKOJIMA)

Heavily-loaded freight sampans in the foreground. The ferryman has a lone passenger, hidden under an umbrella. 14 3/16" x 9 7/16"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Ju-ni Gatsu Saku" (Made in the 12th Month of the 6th Year of Showa [December 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 20; edition, 200.

33 THE SHRINE ENTRANCE OF HIYE JINSHA IN SNOW (SHATO NO YUKI—HIYE JINSHA)

Vermilion-painted facade of Hiye Jinsha, a Shinto shrine. 14 1/4" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Gantan (?) Saku" (Made on the 1st day of the 6th Year of Showa [January 1, 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 300.

34 SNOW IN SHIBA PARK (SHIBA KOEN NO YUKI)

One of the mausolea in Shiba Park, Tokyo. 9 3/8" x 14 5/16"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Ichi Gatsu Saku" (Made in the 1st Month of the 6th Year of Showa [January 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 200.

35 EARLY AUTUMN AT URAYASU (HATSU-AKI NO URAYASU)

Sunset scene, with river reeds in the foreground, the houses in silhouette, and the glow of the setting sun on clouds and river. 9 3/8" x 14 1/4"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Ju Gatsu Saku" (Made in the 10th Month of the 6th Year of Showa [October 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

36 SPRING NIGHT AT INOKASHIRA (INOKASHIRA NO HARU NO YORU)

Full moon and reflection of the trees cast in the water. 14⅜" x 9½"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Shi Gatsu Saku" (Made in the 4th Month of the 6th Year of Showa [April 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 300.

37 UTAGAHAMA ON LAKE CHUZENJI (CHUZENJI UTAGAHAMA)

Brilliant red torii, or gateway to a temple, on the shores of Chuzenji. 14⅜" x 9⅜"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 200.

38 KEGON WATERFALL AT NIKKO (NIKKO KEGON NO TAKI)

A famous waterfall dropping two hundred and fifty feet into a deep canyon which, because of the tremendous impact of the water, is generally filled with shimmering misty atmosphere. This is one of the scenic views of Japan. 17⅞" x 8⅜"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Aki Saku" (Made in the Autumn of the 6th Year of Showa [1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

39 DAWN ON LAKE YAMANAKA (YAMANAKA KO NO AKATSUKI)

Sunrise glow striking the snow-covered peak of the sacred Mount Fuji reflected in the pond below. 14⅜" x 9⅝"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Hachi Gatsu Saku" (Made in the 8th Month of the 6th Year of Showa [August 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

40 MORNING AT INUBO (INUBO NO ASA)

Water breaking over the rocks of Cape Inubo; an early morning glow in the sky. 14¼" x 9⅞"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Ju-ichi Gatsu Saku" (Made in the 11th Month of the 6th Year of Showa [November 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

41 MORNING AT TSUCHIURA (TSUCHIURA NO ASA)

Heavy cargo boat moored at the bank of the stream. 14¼" x 9⅞"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Ku Gatsu Saku" (Made in the 9th Month of the 6th Year of Showa [September 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

42 TEMPLE OF MYOHON-JI AT KAMAKURA, AND FLOWERING APPLE (KAMAKURA MYOHONJI—KAIDO)

Looking into the courtyard of the temple from the verandah of one of the temple buildings. In the courtyard a blossoming "Kaido" (Chinese Flowering Apple). 14¼" x 9⅜"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Shi Gatsu Saku" (Made in the 4th Month of the 6th Year of Showa [April 1931]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

43 THE TEMPLE OF HACHIMAN, TSURUGAOKA (TSURUGAOKA HACHIMAN-GU)

Temple dedicated to the god of war, to which youths go to pray for valor, mothers to commend their sons in time of war, and wives to plead for the safety of their husbands. People in the foreground are pointing to a famous tree which in the thirteenth century sheltered the high-priest of the temple who is said to have committed a patriotic deed in murdering a war-lord of that period. 19¼" x 12⅞"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Ju-ichi Gatsu Saku" (Made in the 11th Month of the 6th Year of Showa [November 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 50.

44 HANDBALL (TEMARI)

Child playing with a ball. 14¼" x 9⅜"

Signed, Hasui; red seal, decorative form only. Left margin: rectangular panel designating the series, "Kodomo Ju-ni Dai" (Children—Twelve Subjects); the Japanese title; and the date, "Showa Roku Nen Ni Gatsu Saku" (Made in the 2nd Month of the 6th Year of Showa [February 1931]). Right margin: coypright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

45 DOLL (O-NINGYO)

Child with doll. 14 5/16" x 9⅜"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Roku Nen Shi Gatsu Saku" (Made in the 4th Month of the 6th Year of Showa [April 1931]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

46 THE TEMPLE OF SENGAKU-JI (SENGAKU-JI)

The main gate to the temple, seen at night. 14¼" x 9⅜"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Roku Nen Ni Gatsu Saku" (Made in the 2nd Month of the 6th Year of Showa [February 1931]). Left margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 100.

47 SCENE AT SHINAGAWA (SHINAGAWA)

Spring rain at Ryoshi-machi, a street and connecting bridge at Shinagawa. $14\frac{1}{4}'' \times 9\frac{3}{8}''$

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Roku Nen San Gatsu Saku" (Made in the 3rd Month of the 6th Year of Showa [March 1931]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

48 BANYU RIVER (BANYU-GAWA)

View of Mount Fuji; in the distance a ferry boat crossing Banyu River. $9\frac{1}{2}'' \times 14\frac{3}{8}''$

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Roku Nen Ichi Gatsu Saku" (Made in the 1st Month of the 6th Year of Showa [January 1931].) Left margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

49 VIEW OF MATSUBARA, MIHO (MIHO NO MATSUBARA)

Fishing boat and pine trees on a lake shore, with Fuji Mountain in the distance. $14\frac{3}{8}'' \times 9\frac{1}{2}''$

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Roku Nen Ku Gatsu Saku" (Made in the 9th Month of the 6th Year of Showa [September 1931]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 20; edition, 200.

50 EVENING ON ABE RIVER (ABE-KAWA NO YUBE)

Shallow river in the shadow of the mountain at sunset with the sunset glow still in the sky. $14\frac{1}{4}'' \times 9\frac{7}{16}''$

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and copyright stamp of the publisher, Watanabe of Tokyo. No date, but published in 1932. Blocks, 20; superimposed printings, about 25; edition 100.

51 TOWN OF ARAIMACHI IN ENSHU (ENSHU ARAIMACHI)

A fishing village at night, and a crescent moon. $14\frac{5}{16}'' \times 9\frac{7}{16}''$

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Roku Nen Hachi Gatsu Saku" (Made in the 8th Month of the 6th Year of Showa [August 1931]). Left margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 100.

52 LAKE HAMANA (HAMANA KO)

A summer morning scene. $14\frac{1}{4}'' \times 9\frac{3}{8}''$

Signed, Hasui; red seal, decorative form only. Right margin: rectangular panel designating the series, "Tokaido Fukei Senshu" (Views of the Tokaido); the Japanese title; and the date, "Showa Roku Nen Hachi Gatsu Saku" (Made in the 8th Month of the 6th Year of Showa [August 1931]). Left margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 100.

53 SETTING SUN AT MORIGASAKI (MORIGASAKI NO SEKIYO)

Deep shadow and sunset glow. 14 5/16" x 9 1/2"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Ichi Gatsu Saku" (Made in the 1st Month of the 7th Year of Showa [January 1932]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 100.

54 SNOW AT SEKIGUCHI (SEKIGUCHI NO YUKI)

Old mill-wheel and mill-race among the houses of Sekiguchi. 14 5/16" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Nen San Gatsu Saku" (Made in the 3rd Month of the 7th Year of Showa [March 1932]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 100.

55 LEFT-OVER SNOW AT URAYASU (URAYASU NO ZANSETSU)

Evening scene in the village of Urayasu. Zansetsu, a part of the Japanese title, literally means, "Snow left unmelted." 14 3/8" x 9 1/2"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Nen San Gatsu Saku" (Made in the 3rd Month of the 7th Year of Showa [March 1932]). Three characters following the date are not included in this reading. Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 100.

56 FERRY-LANDING AT KURIWATASHI (FUNABARI KURIWATASHI)

A village street-landing for small sampans or the ferryboat. 14 1/4" x 9 3/8"

Signed, Hasui: red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Go Gatsu Saku" (Made in the 5th Month of the 7th Year of Showa [May 1932]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 100.

57. RAIN ON THE LAKE-SHORE AT MATSUE (KO HAN NO AME-MATSUE)

A lone tree on the side of the lake: a downpour of rain. 14 5/16" x 9 1/2"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Nen Ni Gatsu Saku" (Made in the 2nd Month of the 7th Year of Showa [February 1932]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 100.

58 ITSUKUSHIMA SHRINE IN SNOW (ITSUKUSHIMA NO YUKI)

Famous torii, or gateway, in the Inland Sea at the Island of Itsukushima, the site of a large Shinto shrine. 14 5/16" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Nen Ju-ni Gatsu Saku" (Made in the 12th Month of the 7th Year of Showa [December 1932]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 200.

59 FULL MOON AT GAMO (GAMO NO TSUKI)

Full moon in January; the trees protected with winter coverings. 14¼"x9⅜"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Nen Ichi Gatsu Saku" (Made in the 1st Month of the 7th Year of Showa [January 1932]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

60 DAIRAI SHRINE, KUMAGAI (KUMAGAI DAIRAI-JINSHA)

Entrance to a Shinto shrine; two children with poles chasing dragon-flies. 14¼" x 9⅞"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Nen Hachi Gatsu Saku" (Made in the 8th Month of the 7th Year of Showa [August 1932]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

61 KAMEIDO SHRINE AND WISTARIA (KAMEIDO NO FUJI)

Half-circular bridge at Kameido Shrine, Tokyo, with famous overhanging wisteria. 11⅜" x 7¾"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Nen Go Gatsu Saku" (Made in 5th Month of the 7th Year of Showa [May 1932]). Blocks, 20; superimposed printings, 25; edition, 200.

62 FUJI RIVER (FUJI-KAWA)

An idealistic view of snow-capped Mount Fuji at mid-day. See also print No. 63, the same subject at sunset. 14⅛ x 20¼"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Hachi Nen Ni Gatsu Hatsuka" (20th day of the 2nd Month of the 8th Year of Showa [February 20, 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

63 FUJI RIVER (FUJI-KAWA)

An idealistic view of snow-capped Mount Fuji at sunset. The same blocks were used for both this print and No. 62, with the addition of necessary blocks to produce the clouds and the sunset glow of this print. 14⅛" x 20¼"
Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Hachi Nen Ni Gatsu Hatsuka" (20th day of the 2nd Month of the 8th Year of Showa [February 20, 1935]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 22; superimposed printings, 25; edition, 100.

64 RAIN AT MAEKAWA, SOSHU PROVINCE (SOSHU MAEKAWA NO AME)

The village street on a rainy night. 14¼" x 9⅞"
Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Shichi Nen Ni Gatsu Saku" (Made in the 2nd Month of the 7th Year of Showa [February 1932]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

65 TEMPLE CALLED ZUISEN-JI AT NARUMI (NARUMI ZUISEN-JI)

Gateway to the temple. 14¼" x 9⁷⁄₁₆"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Shichi Nen Roku Gatsu Saku" (Made in the 6th Month of the 7th Year of Showa [June 1932]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

66 NAGOYA CASTLE (NAGOYAJO)

One of the finest preserved castles in Japan built in the first decade of the seventeenth century. 14¼" x 9⁹⁄₁₆"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Nen Go Gatsu Saku" (Made in the 5th Month of the 7th Year of Showa [May 1932]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

67 GODAI HALL IN SNOWSTORM, MATSUSHIMA (MATSUSHIMA GODAI-DO NO YUKI)

Matsushima, northern Japan, is famous for its islands (shima) covered with pine trees (matsu), hence, Matsu-shima. 14⅜" x 9½"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Shichi Nen Ju-ni Gatsu Saku" (Made in the 12th Month of the 7th Year of Showa [December 1932]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

68 SHOWER OVER IMAI BRIDGE (IMAI-BASHI NO YUDACHI)

Heavy evening shower, with a lone traveler crossing a high bridge. 9½"x14⅜"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Shichi Nen Hachi Gatsu Saku" (Made in the 8th Month of the 7th Year of Showa [August 1932]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

69 BUDDHIST TEMPLE, NEZU, IN SNOW (NEZU GONGEN NO YUKI)

Winter scene in the compound of a Buddhist temple. 14¼" x 9⅜"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

70 TEMPLE OF KENCHO-JI (KAMAKURA KENCHO-JI)

Gateway to a Buddhist temple. 14¼" x 9⁷⁄₁₆"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Hachi Nen Hachi Gatsu Saku" (Made in the 8th Month of the 8th Year of Showa [August 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

71 THE TEMPLE OF SHOGETSU-IN AT ITO, IZU PROVINCE (IZU ITO SHOGETSU-IN)

Temple bell of Shogetsu-in. 14 3/8" x 9 1/2"

Signed, Hasui, red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Hachi Nen Ku Gatsu Saku" (Made in the 9th Month of the 8th Year of Showa [September 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

72 RAIN AT SHUZEN-JI, IZU (IZU SHUZEN-JI NO AME)

Shuzen-ji, in Izu Province, is famous for its hot springs. One of the bath-houses over a hot spring is seen in the foreground. 14 1/4" x 9 3/8"

Left margin: the Japanese title; and the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

73 BIKUNI AT SHIRUBESHI, MORNING SEA (SHIRUBESHI BIKUNI, ASAUMI)

Sunrise glow on sea, mountain and clouds. 14 5/16" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Ju Gatsu Saku" (Made in the 10th Month of the 8th Year of Showa [October 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

74 VIEW OF HACHINOHE SAME (HACHINOHE SAME)

Rock-bound coast at Hachinohe, northern Japan. Scene with heavy rain; see the same subject flooded with sunlight, Print No. 75. The same blocks are used in both compositions, with the exception of an additional block used to produce the rain in this print. 14 3/8" x 9 1/2"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Ichi Gatsu Saku" (Made in the 1st Month of the 8th Year of Showa [January 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

75 VIEW OF HACHINOHE SAME (HACHINOHE SAME)

Rock-bound coast at Hachinohe, Northern Japan. Scene flooded with sunlight; see same subject in heavy rain, print No. 74. 14 3/8" x 9 1/2"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Ichi Gatsu Saku" (Made in the 1st Month of the 2nd Year of Showa [January 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

76 TOWADA LAKE AT SENJOMAKU (TOWADA KO SENJOMAKU)

Autumn scene in northern Japan. 14 1/4" x 9 7/16"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Ichi Gatsu Saku" (Made in the 1st Month of the 8th Year of Showa [January 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

77 EVENING MOON AT NAKAJIMA, SAPPORO (SAPPORO NAKAJIMA NO YUZUKI)

Farmer returning home in the light of a rising moon. An interesting example of background printing, the grain of the wood-block actually creating the background effect of the print. 14 3/16" x 9 7/16"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen San Gatsu Saku" (Made in the 3rd Month of the 8th Year of Showa [March 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

78 A BUDDHIST TEMPLE ON SENDAI HILL (SENDAI YAMA NO TERA)

Heavy rain in the month of March. 14 1/4" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen San Gatsu Saku" (Made in the 3rd Month of the 8th Year of Showa [March 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

79 PIER AT OTARU (OTARU NO HATOBA)

The harbor of Otaru, Hokkaido. 14 5/16" x 9 9/16"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Shi Gatsu Saku" (Made in the 4th Month of the 8th Year of Showa [April 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

80. THE ISLAND OF ZAIMOKU AT MATSUSHIMA (MATSUSHIMA ZAIMOKU-JIMA)

Zaimoku-jima is one of the famous pine-clad islands at Matsushima, northern Japan. It is said that a thousand islands of this character are located in the bay. 14 3/16" x 9 5/16"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Go Gatsu Saku" (Made in the 5th Month of the 8th Year of Showa" [May 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

81 AUTUMN AT OIRASE, TOWADA (TOWADA OIRASE NO AKI)

Woodland scene, with a running brook. 14 1/4" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Roku Gatsu Saku" (Made in the 6th Month of the 8th Year of Showa [June 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

82 VIEW AT FUKAKUBO, HACHINOHE (HACHINOHE FUKAKUBO)

Moonlight on a rock-bound coast, northern Japan. 14 1/4" x 9 5/16"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Roku Gatsu Saku" (Made in the 6th Month of the 8th Year of Showa [June 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

83 MORNING AT TSUTANUMA (Tsutanuma no Asa)

Early morning light on the river and mountainside. 14¼″ x 9⁷⁄₁₆″

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

84 VILLAGE OF KANITA, AOMORI PREFECTURE (Aomori-ken Kanita)

Village street and a rainbow. 14³⁄₁₆″ x 9⁵⁄₁₆″

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen San Gatsu Saku" (Made in the 3rd Month of the 8th Year of Showa [March 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

85 AOBA CASTLE AT SENDAI (Sendai Aoba Jo)

Moonlight on the castle walls. 14¼″ x 9⅜″

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Ju-ni Gatsu Saku" (Made in the 12th Month of the 8th Year of Showa [December 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

86 FUTAKO ISLAND AT MATSUSHIMA (Matsushima Futako-jima)

Full moonlight among the pine-clad islands of Matsushima. 14¼″ x 9⅜″

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Ju-ni Gatsu Saku" (Made in the 12th Month of the 8th Year of Showa [December 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

87 LAKE TOYA, HOKKAIDO (Hokkaido Toya-ko)

Morning light on the lake. 14⅜″ x 9½″

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Ju-ichi Gatsu Saku" (Made in the 11th Month of the 8th Year of Showa [November 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

88 SETAKAMUI REEF AT SHIRUBESHI (Shirubeshi Setakamui Iwa)

Sunrise glow in the sky and on the water. 14¼″ x 9⁷⁄₁₆″

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the date, "Showa Hachi Nen Go Gatsu Saku" (Made in the 5th Month of the 8th Year of Showa [May 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

89. VIEW OF KONOKUCHI NARROWS, LAKE TOWADA (TOWADA KONOKUCHI)

Evening glow on the water. $14\frac{1}{4}'' \times 9\frac{3}{8}''$

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Hachi Nen Shichi Gatsu Saku" (Made in the 7th Month of the 8th Year of Showa [July 1933]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

90 KASUGA SHRINE AT NARA (NARA KASUGA JINSHA)

Shinto shrine in Nara Park, the site of one of the ancient shrines of Japan. $14\frac{5}{16}'' \times 9\frac{1}{2}''$

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date, "Showa Hachi Nen Shi Gatsu Saku" (Made in the 4th Month of the 8th Year of Showa [April 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

91 MORNING, DOTOMBORI, OSAKA (OSAKA DOTOMBORI NO ASA)

Freight boats on a canal in Osaka, sunrise glow in the sky and on the water. $14\frac{3}{8}'' \times 9\frac{1}{2}''$

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date, "Showa Hachi Nen Shi Gatsu Saku" (Made in the 4th Month of the 8th Year of Showa [April 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

92 COAST AT FUTAMI (FUTAMI-GA-URA)

The sunrise glow seen between these two sacred rocks at Futami (popularly referred to as "husband and wife") is considered a lucky omen. The straw ropes and the torii, or gateway, on the larger rock indicate the sanctity of the place. $14\frac{1}{4}'' \times 9\frac{3}{8}''$

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date, "Showa Hachi Nen Go Gatsu Saku" (Made in the 5th Month of the 8th Year of Showa [May 1933]). Right margin, copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

93 EVENING, SOEMON STREET, OSAKA (OSAKA SOEMON-CHO NO YUBE)

Night scene in a tea-house district. $14\frac{3}{8}'' \times 9\frac{1}{2}''$

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date, "Showa Hachi Nen Shi Gatsu Saku" (Made in the 4th Month of the 8th Year of Showa [April 1933]). Two characters following the date are not included in the above reading. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

94 TEMPLE OF CHION-IN, KYOTO (KYOTO CHION-IN)

A gateway of a large Buddhist temple in Kyoto. 14 3/8" x 9 1/2"

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date, "Showa Hachi Nen Hachi Gatsu Saku" (Made in the 8th Month of the 8th Year of Showa [August 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

95 WINTER IN KAMIGAMO, KYOTO (KYOTO KAMIGAMO NO FUYU)

Scene near the Kamigamo shrine in Kyoto, with the Kamo river in the foreground and Mount Hiei in the background. 14 1/4" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date, "Showa Hachi Nen Roku Gatsu Saku" (Made in the 6th Month of the 8th Year of Showa [June 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

96 KIYOMIZU TEMPLE, KYOTO (KYOTO KIYOMIZU-DERA)

Moonlight scene in tones of blue; the balcony of the temple overlooking the city. 14 1/4" x 9 7/16"

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date, "Showa Hachi Nen Ju-ichi Gatsu Saku" (Made in the 11th Month of the 8th Year of Showa [November 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

97 PHOENIX HALL OF THE TEMPLE BYODO-IN AT UJI (UJI BYODO-IN HO-O-DO)

The Ho-o-do or Phoenix hall at Uji, is built in the shape of a phoenix; this view shows the end of one of the wings. 14 1/4" x 9 7/16"

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date, "Showa Hachi Nen Ku Gatsu Saku" (Made in the 9th Month of the 8th Year of Showa [September 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

98 HOSHI HOT SPRINGS, JOSHU PROVINCE (JOSHU HOSHI ONSEN)

Interior of a hot-springs bath-house. 14 5/16" x 9 9/16"

Signed, Hasui; red seal, decorative form only. Margin: the Japanese title; and the date, "Showa Hachi Nen Ju-ni Gatsu Saku" (Made in the 12th Month of the 8th Year of Showa [December 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

99 SNOWSTORM AT KIBA (KIBA NO YUKI)

Logs in the river ready for the lumberyards at Kiba, Fukagawa, a suburb of Tokyo. 14 1/4" x 9 1/2"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ku Nen San Gatsu Saku" (Made in the 3rd Month of the 9th Year of Showa [March 1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

100 HIKONE CASTLE, LAST TRACES OF SNOW (HIKONE JO NO ZANSETSU)

One of the donjons of Hikone Castle, the grounds of which are now a public garden. 14¼" x 9 5/16"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ku Nen Ni Gatsu Ju-hachi Nichi Sha" (Sketch on the 18th day of the 2nd Month of the 9th Year of Showa [February 18, 1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

101 THE TOWN OF YUI-MACHI, SURUGA PROVINCE (SURUGA YUI-MACHI)

A view of snow-capped Mount Fuji. 14 5/16" x 9½"

Signed, Hansui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ku Nen San Gatsu Saku" (Made in the 3rd Month of the 9th Year of Showa [March, 1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

102 SENGEN SHRINE, SHIZUOKA (SHIZUOKA SENGEN JINSHA)

Entrance to a Shinto shrine. 14¼" x 9 5/16"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ku Nen San Gatsu Saku" (Made in the 3rd Month of the 9th Year of Showa [March, 1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

103 ONUMA PARK, HOKKAIDO (HOKKAIDO ONUMA KOEN)

A view of Mount Komagatake in the Hokkaido, northern Japan. 14¼"x9 7/16"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ku Nen San Gatsu Saku" (Made in the 3rd Month of the 9th Year of Showa [March, 1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

104 ARASHIYAMA IN SPRING (HARU NO ARASHIYAMA)

A pleasure sampan on the river, seen through pine trees and blossoming cherry trees. Arashiyama, a suburb of Kyoto, is one of the famous cherry-viewing spots of Japan. 14¼" x 9 7/16"

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date, "Showa Ku Nen Shi Gatsu Saku" (Made in the 4th Month of the 9th Year of Showa [April, 1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 200.

105 YAKUMO BRIDGE, NAGATA SHRINE, KOBE (KOBE NAGATA JINSHA NO YAKUMO-BASHI)

Soft clinging snow of an early fall day in Kobe. 14 5/16" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ku Nen Ju Gatsu Saku" (Made in the 10th Month of the 9th Year of Showa [October, 1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

106 TEMPLE HALL CALLED NIGATSU-DO, NARA (NARA NIGATSU-DO)

Literally the "second-month" hall, of the great temple of Todai-ji. 14 3/16" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ku Nen Go Gatsu Saku" (Made in the 5th Month of the 9th Year of Showa [May, 1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

107 KORAKU PARK AT OKAYAMA (OKAYAMA KORAKUEN)

The grounds of the old castle of this sixteenth century fortified town have been converted into a handsome landscape garden in which tame cranes wander at will. 11" x 10 5/8"

Signed, Hasui; red seal, decorative form only. Lower margin: the Japanese title; and the date "Showa Ku Nen Ni Gatsu Ju-ni Nichi Sha, Do Nen Ju-ichi Gatsu Saku" (Sketched on the 11th Day of the 2nd Month of the 9th Year of Showa [February 11, 1934]); Made in the 11th Month of the same year [November, 1934]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

108 OKAYAMA CASTLE (OKAYAMA JO)

Daybreak on the castle. 16" x 11 1/4"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ku Nen Ni Gatsu Saku" (Made in the 2nd Month of the 9th Year of Showa [February, 1934]); copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

109 THE TEMPLE OF TAMON-JI AT HAMAHAGI IN BOSHU PROVINCE (BOSHU HAMAHAGI TAMON-JI)

Looking outward through the gateway of the temple. 14 1/4" x 9 3/8"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ku Nen Go Gatsu Saku" (Made in the 5th Month of the 9th Year of Showa [May, 1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

110 FUJI MOUNTAIN FROM SATTA PASS (SATTA-TOGE NO FUJI)

Satta Pass in the Hakone Mountains. Mount Fuji in the distance. No. 111 is the same subject in a different mood. 11 5/16" x 14 13/16"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ju Nen Shi Gatsu Saku" (Made in the 4th Month of the 10th Year of Showa [April, 1935]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

111 FUJI MOUNTAIN FROM SATTA PASS (SATTA-TOGE NO FUJI)

Satta Pass in the Hakone Mountains; Mount Fuji in the distance. No. 110 is the same subject in a different mood. 11 5/16" x 14 13/16"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ju Nen Shi Gatsu Saku" (Made in the 4th Month of the 10th Year of Showa [April, 1935]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

112 LAKE KAWAGUCHI (KAWAGUCHI-KO)

Sacred Mountain of Fuji seen from Lake Kawaguchi. See No. 113 for similar print with additional detail. 11¼" x 14½"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ju Nen San Gatsu Saku" (Made in the 3rd Month of the 10th Year of Showa [March 1935]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

113 LAKE KAWAGUCHI (KAWAGUCHI-KO)

Sacred mountain of Fuji seen through silhouetted pine trees. Similar to print No. 110, with the addition of pine trees in the foreground. 11¼" x 14½"

Signed, Hasui; red seal, decorative form only. Left margin: the Japanese title; and the date, "Showa Ju Nen San Gatsu Saku" (Made in the 3rd Month of the 10th Year of Showa" [March 1935]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

114 NIGHT VIEW OF CHERRY BLOSSOMS AT KOGANEI (KOGANEI NO YO-ZAKURA)

Nearly three miles of cherry trees. In the eighteenth century ten thousand cherry trees were planted on this avenue, and multitudes of people come to view the blossoms in season. Oval, 12¼" x 10$\frac{1}{16}$"

Signed, Hasui; red seal, decorative form only. Right margin: the Japanese title; and the copyright stamp of the publisher, Watanabe of Tokyo. Left margin: the date, "Showa Ju Nen Ni Gatsu Saku" (Made in the 2nd Month of the 10th Year of Showa [February 1935]). Blocks, 20; superimposed printings, 25; edition, 100.

KIYOSHI

115 TIPSY (HORO YOI)

The habit of drinking cocktails is a modern innovation. (Five other prints of this same series are Numbers 116-120). 17⅛" x 10¾"

Upper right: dated, "Showa Go Nen Ni Gatsu" (2nd Month of the 5th Year of Showa [February 1930]). Signed, Kobayakawa Kiyoshi; red seal of a bird underscored three times, in a right angle, symbolizing "River", which is the same as the last part of the artist's name, "Kawa", which also means river. Lower margin: title and number of the series, "Kindai Jisei no Sho no Uchi no Ichi" (Modern Styles of Women Series, No. 1); "Horoyoi" (Slightly Intoxicated). Blocks cut by Takano; printed by Onotomi. Blocks, 14; superimposed printings, 20; edition, 100.

116 POWDERING THE FACE (KESHO)

The use of rouge and powder is not only a modern but a very ancient custom. (Five others of this same series are Numbers 115 and 117-120) 18⅜"x10¾"

Upper left, dated, "Showa Go Nen Roku Gatsu" (6th Month of the 5th Year of Showa [June 1930]); Signed, Kobayakawa Kiyoshi; red seal of a bird underscored three times, in a right angle, symbolizing "River", which is the same as the last part of the artist's name, "Kawa" which also means river. Lower margin: title and number of the series, "Kindai Jisei no Sho no Uchi no Ni" (Modern Styles of Women Series, No. 2). "Kesho" (Powdering the Face). Left margin: "Hyaku Mai Kagiri Zeppan Dai Ichi Ban" (No. 1 of a limited edition of 100). Reverse side: Signature, Kobayakawa Kiyoshi; red seal, Kobayakawa. Blocks cut by Takano; printed by Onotomi. Blocks, 14; superimposed printings, 20; edition, 100.

117 THE PEDICURE (TSUME)

An interesting spring-type of scissors is being used by the maiden with which to pedicure her toe-nails. Mica background. (Five others of this same series are Numbers 115-116 and 118-120). 18 3/16" x 10 9/16"

Upper right: dated, "Showa Go Nen Ni Gatsu" (2nd Month of the 5th Year of Showa [February 1930]); signed Kiyoshi; red seal, Kobayakawa. Lower margin: title and number of the series, "Kindai Jisei no Sho no Uchi San" (Modern Styles of Women Series, No. 3; "Tsume" (Nails). Right margin: stamp, "Hyaku Mai Kagiri Zeppan Dai—Ban" (No.—of a limited edition of 100). Blocks cut by Takano; printed by Onotomi. Blocks, 14; superimposed printings, 20; edition, 100.

118 EXPRESSION OF EYES (HITOMI)

With handsome plush scarf around her neck and a winter costume this maiden is ready for an evening's outing. (Five others of this same series are numbers 115-117 and 119-120). 18 1/8" x 10 5/8"

Upper right: dated and signed, but illegible (published, January 1931); red seal, Kobayakawa. Lower margin: title and number of the series, "Kindai Jisei no Sho no Uchi Shi"(Modern Styles of Women Series, No. 4; "Hitomi" (Pupil of the Eye). Right margin: stamp, "Hyaku Mai Kagiri Zeppan Dai Yo Ban" (No. 4 of a limited edition of 100). Blocks cut by Takano; printed by Onotomi. Blocks, 12; superimposed printings, 19; edition, 100.

119 BLACK HAIR (KUROKAMI)

A maiden fresh from the bath combing her hair. (Five others of this same series are Numbers 115-118 and 120). 10 1/2" x 11"

Upper left: dated, "Showa Roku Nen Ni Gatsu" (2nd Month of the 6th Year of Showa [February 1931]); signed Kiyoshi; red seal, Kobayakawa. Lower margin: title and number of the series, "Kindai Jisei no Sho no Uchi Go" (Modern Styles of Women Series, No. 5); "Kuro Kami" (Black Hair). Left margin: stamp, "Hyaku Mai Kagiri Zeppan Dai — Ban" (No. — of a limited edition of 100). Blocks cut by Takano; printed by Onotomi. Blocks, 11; superimposed printings, 17; edition, 100.

120 RED MOUTH (KUCHIBENI)

Maiden looking in a pocket-mirror and applying lipstick to her lips. (For others of this same series see Nos. 115 to 119). 10 1/2" x 11 1/8"

Upper left: dated, "Showa Roku Nen San Gatsu" (3rd Month of the 6th Year of Showa [March 1931]); signed, Kiyoshi; red seal, Kobayakawa. Lower margin: title and number of the series, "Kindai Jisei no Sho no Uchi Roku" (Modern Styles of Women Series, No. 6); "Kuchi Beni" (Red Mouth). Left margin: stamp, "Hyaku Mai Kagiri Zeppan Dai — Ban" (No. — of a limited edition of 100). Blocks cut by Takano; printed by Onotomi. Blocks, 15; superimposed printings, 22; edition, 100.

121 REVUE

The revue has found a place in the Japanese theatre world. Footlights illumine this dancer on an otherwise darkened stage. Mica ground over the lower background. 16 5/8" x 11 15/16"

Lower right: dated, "Showa Shichi Nen Haru" (Spring of the 7th Year of Showa [1932]); signed, Kiyoshi· red seal, Kobayakawa. Left margin: stamp of the publisher, Hasegawa; double stamp below, left, "Kizamu Takano" (cut by Takano), right, "Suru Onotomi" (printed by Onotomi). Reverse side: square seal, Kiyoshi; oblong stamp, "Hyaku Mai Kagiri Zeppan Dai Shi-ju-go Ban" (No. 45 of a limited edition of 100). Blocks, 13; superimposed printings, 18, edition, 100.

122 CURVED LINE OF THE INSTANT (SETSUNA NO KYOKUSEN)

The modern dance is becoming more and more the vogue in Japan. 16″x10⅝″

Signed with a red seal at lower right, Ko-ba-ya-ka-wa. Right margin: stamp of the publisher, Hasegawa; double stamp below, left, "Kizamu Takano" (cut by Takano), right "Suru Onotomi" (printed by Onotomi). Reverse: square seal, Kiyoshi; oblong stamp, "Hyaku Mai Kagiri Zeppan Dai Roku-ju-ni Ban" (No. 62 of a limited series of 100). Undated, but published in June 1932. Blocks, 13; superimposed printings, 18; edition, 100.

123 O-KICHI OF SHIMODA (SHIMODA NO O-KICHI)

O-Kichi was the maid of Townsend Harris, the first American minister to Japan, in the latter part of the ninteenth century. She became famous in Japanese legend for her devotion. She is shown here with a samisen, or three-stringed guitar; American ships in the distance. Mica ground on the lower part of the background. 12⅞″ x 16⅝″

Signed at upper left, "Kiyoshi no Zu" (Picture by Kiyoshi); red seal, Ko-bayakawa. Left margin: stamp of the publisher, Hasegawa; double stamp below, left "Kizamu Takano" (cut by Takona), right "Suru Onotomi" (printed by Onotomi). Reverse side: square seal, Kiyoshi; oblong stamp, "Hyaku Mai Kagiri Zeppan Dai Shi-ju-yo Ban" (No. 44 of a limited edition of 100). Undated, but published in July 1932. Blocks, 20; superimposed printings, 30; edition, 100.

124 ICHIMARU (ICHIMARU)

A Japanese beauty folding her kimono over from left to right. Mica background. 16″ x 10⅜″

Signed at upper left, Kiyoshi; red seal, Kobayakawa. Copyright seal at lower left, Ensendo. Undated, but published in 1933. Blocks, 12; superimposed printings, 18; edition, 200.

125 HAIR (KAMI)

Young woman dressing her hair in the Japanese fashion. In her left hand she holds a long-handled comb. Silver has been used in printing the collar, and mica for the background. 15 13/16″ x 9 15/16″

Signed at upper right, Kiyoshi Shi; red seal, Kobayakawa. At lower right, the copyright stamp of Ensendo. Undated, but published in 1933. Blocks, 12; superimposed printings, 18; edition, 100.

126 AFTER A HOT BATH (YUAGARI)

Woman in a black kimono, drying her face with a large cotton towel. Mica background. 15⅞″ x 10⅛″

Signed, upper right, Kiyoshi; red seal, Kobayakawa. Copyright seal at lower right, Ensendo. Undated, but published in 1933. Blocks, 10; superimposed printings, 15; edition, 200.

127 APPLYING POWDER (Kesho)

Maiden, in red and white tie-dyed kimono with violet, beflowered collar, looking intently as if into a mirror. 16 1/16" x 9 13/16"
Upper left: dated, "Showa Yo Nen Roku Gatsu" (6th Month of the 4th Year of Showa [June 1929]); signed, "Kotondo Ga" (drawing by Kotondo); and red seal, Kotondo. Lower margin: the Japanese title in intaglio printing. Left margin: red character, "Shintei" (A presentation copy); and intaglio stamp, "Sakai Kawaguchi Go Han" (Printed jointly by Sakai and Kawaguchi). Reverse side: intaglio stamp, "Sam-byaku Mai Kagiri Zeppan Dai —— Go" (No. —— of a limited edition of 300). Blocks cut by C. Ito; printed by W. Komatsu. Blocks, 14; superimposed printings, 20; edition, 300.

128 THE UNDER KIMONO (Nagajuban)

Maiden in a pink and red under-kimono decorated with a whirl or water pattern. She is seated on a blue cushion, and holds a fan decorated with a design of Mount Fuji. 16 1/16" x 10 1/4"
At right: dated, "Showa Go Nen Shichi Gatsu" (7th Month of the 5th Year of Showa [July 1930]); signed, "Kotondo Ga" (drawn by Kotondo); and red seal, Kotondo. Lower margin: the Japanese title, in intalgio printing. Left margin: red characters, "Shintei" (A presentation copy); and an intaglio stamp, "Sakai Kawaguchi Go Han" (Printed jointly by Sakai and Kawaguchi). Reverse side: intaglio stamp, "Sam-byaku Mai Kagiri Zeppan Dai —— Go" (No.—— of a limited edition of 300). Blocks cut by C. Ito; printed by W. Komatsu. Blocks, 12; superimposed printings, 16; edition, 300.

129 COMBING THE HAIR (Kami Suki)

The suggestion of flesh tones and the depiction of bodily form has now become of interest to some of the Japanese artists and is sometimes ingeniously used, as in this print. The background effect was achieved through a circular motion in printing. 16 1/8" x 10 5/16"
Upper left: dated, "Showa Yo Nen Ju Gatsu" (10th Month of the 4th Year of Showa [October 1929]); signed, "Kotondo Saku" (Made by Kotondo); and a red seal, Kotondo. Lower margin: the Japanese title, in intaglio printing. Left margin: red characters, "Shintei" (A presentation copy); intaglio stamp, "Sakai Kawaguchi Go Han" (Printed jointly by Sakai and Kawaguchi). Reverse side: intaglio stamp, "Sam-byaku Mai Kagiri Zeppan Dai —— Go" (No. —— of a limited edition of 300). Blocks cut by C. Ito; printed by W. Komatsu. Blocks, 9; superimposed printings, 15; edition, 300.

130 STEAM BATH (Yuge)

Maiden in a hot steam bath, using a blue cotton towel which is decorated with plum patterns. 16 1/16" x 10 1/4"
Upper right: dated, "Showa Yo Nen Ju Gatsu" (10th Month of the 4th Year of Showa" [October 1929]); signed, "Kotondo Ga" (drawn by Kotondo); red seal, Kotondo. Lower margin: the Japanese title in intaglio printing. Left margin: red characters, "Shintei" (presentation copy); and an intaglio stamp, "Sakai Kawaguchi Go Han" (Printed jointly by Sakai and Kawaguchi). Reverse side: intaglio stamp, "Sam-byaku Mai Zeppan Dai —— Go" (No. —— of a limited edition of 300). Blocks cut by C. Ito; printed by W. Komatsu. Blocks, 13; superimposed printings, 18; edition, 300.

131 RAIN (AME)

Young girl holding an oiled-paper umbrella; the rain is represented by the long white lines. 16⅛" x 10¼"

Right center: dated, "Showa Yo Nen Ju Gatsu" (10th Month of the 4th Year of Showa [October 1929]); signed "Kotondo Ga" (Drawing by Kotondo). Lower margin: the Japanese title in intaglio printing. Left margin: red characters, "Shintei" (presentation copy); and an intaglio stamp, "Sakai Kawaguchi Go Han" (Printed Jointly by Sakai and Kawaguchi). Reverse side: intaglio stamp, "Sam-byaku Mai Zeppan Dai —— Go" (No. —— of a limited edition of 300). Blocks cut by C. Ito; printed by W. Komatsu. Blocks, 14; superimposed printings, 20; edition, 300.

132 SNOW (YUKI)

Young woman in a coat seated before a *kotatsu*, a kind of hearth covered with a quilt to hold in the warmth. She leans upon the wooden structure which supports the quilt above the fire. Through the glass panel in the *shoji*, or paper window, a snowstorm is seen. 16⅛" x 10⅝"

Right center: dated, "Showa Yo Nen Ju Gatsu" (10th Month of the 4th Year of Showa [October 1929]); signed, "Kotondo Ga" (drawn by Kotondo); and a red seal, Kotondo. Lower margin: the Japanese title in intaglio printing. Left margin: red characters, "Shintei" (presentation copy); and an intaglio stamp, "Sakai Kawaguchi Go Han" (Printed Jointly by Sakai and Kawaguchi). Reverse side: intaglio stamp, "Sam-byaku Mai Kagiri Zeppan Dai —— Go" (No. —— of a limited edition of 300). Blocks cut by C. Ito; printed by W. Komatsu. Blocks, 18; superimposed, 25; edition, 300.

133 MORNING HAIR (ASA NEGAMI)

The title signifies hair after a night's sleep. The young woman is lying in bed, with her hands crossed upon a wooden pillow, which is covered with a blue and white towel. The green background is mosquito net, universally used in Japan in summer. 16⅛" x 10⅛"

Signed at upper left, "Kotondo Ga" (drawn by Kotondo); red seal, Kotondo. Undated, but published in 1932. Reverse side: rectangular paper stamp, upper part, "Ikeda" (the publisher), right column, "Asa Negami" (the title), left column, "Dai Ju-shi Go" (No. 14); red seal, Torii. Blocks cut by K. Maeda; printed by W. Komatsu. Blocks, 13; superimposed printings, 18; edition, 200.

134 LIP ROUGE (KUCHIBENI)

Young woman in an under-kimono rouging her lips before a mirror. 16" x 10"

Signed at upper right, "Kotondo Ga" (drawn by Kotondo); green seal, Torii. Undated, but published in 1933. Reverse side: rectangular paper stamp, upper part, "Ikeda" (the publisher), right column, "Kuchibeni" (the title), left column, "Ni Kwai Dai Go Go" (Second Publication, No. 5); red seal, Torii. Blocks cut by K. Maeda; printed by W. Komatsu. Blocks, 12; superimposed printings, 16; edition, 100.

135 TIPSY (HORO YOI)

A dancing girl with a wine-cup in her hand. The mica background simulates a silver screen. 16⅛" x 10"

Signed at right, "Kotondo Ga" (drawn by Kotondo); red seal, Torii. Undated, but published in 1933. Reverse side: rectangular paper stamp, upper part, "Ikeda" (the publisher), right column, "Horo Yoi" (the title), left column, Ni Kwai Dai Shi Go" (Second Publication, No. 4); red seal, Torii. Blocks cut by K. Maeda; printed by W. Komatsu. Blocks, 13; superimposed printings, 18; edition, 100.

136 DIM LIGHT OF SPRING (Oboro Haru)

Maiden admiring the moonlight of early spring. 16″ x 10⅛″

Signed, upper left, "Kotondo Ga" (drawn by Kotondo); red seal, Kotondo. Lower margin: the Japanese title. Undated, but published in 1933. Reverse side: double stamp, right side, copyright stamp of the publisher Ikeda, left side, "Hyaku Mai Kagiri Zeppan Shi Kwai Dai Roku Go" (No. 6, Fourth publication, limited edition of 100); also a red seal, Torii. Blocks cut by K. Maeda; printed by W. Komatsu. Blocks, 12; superimposed printings, 16; edition, 100.

137 RETURNING FROM THE BATH (Yu Gaeri)

Young woman emerging through the entrance curtains of a public bath-house. On her right arm she carries the brass pan containing her toilet articles, over which her towel is thrown. 16″ x 10 1/16″

Signed at lower right, "Kotondo Ga" (drawn by Kotondo); red seal, Kotondo. Lower margin: the Japanese title. Undated, but published in 1933. Reverse side: double stamp, right side, copyright stamp of the publisher Ikeda, left side, "Hyaku Mai Kagiri Zeppan Go Kwai Dai Go Go" (No. 5, fifth publication, limited edition of 100); also red seal, Torii. Blocks cut by K. Maeda; printed by W. Komatsu. Blocks, 14; superimposed printings, 20; edition, 100.

138 COTTON SUMMER KIMONO—IRIS DESIGN (Shobu Yukata)

The *yukata* is a special summer garment generally decorated with elaborate printed patterns. 16 1/16″ x 10″

Signed at left, "Kotondo Ga" (drawn by Kotondo); red seal, Kotondo. Lower margin: the Japanese title. Undated, but published in 1933. Reverse side: double stamp, right side, copyright stamp of the publisher Ikeda, left side "Hyaku Mai Kagiri Zeppan Roku Kwai Dai San Go" (No. 3, sixth publication, limited edition of 100); and a red decorative seal. Blocks, 16; superimposed printings, 22; edition, 100.

139 COMBING THE HAIR (Kami Suki)

Young woman in a *yukata*, or thin cotton summer kimono. 16 1/16″ x 10 1/16″

Signed at left center, "Kiyoshi Ga" (drawn by Kiyoshi); blue seal, decorative form only. Lower margin: the Japanese title. Undated, but published in 1933. Reverse side: double stamp, right side, copyright stamp of the publisher Ikeda, left side, "Hyaku Mai Kagiri Zeppan Shichi Kwai, Dai Roku Go" (No. 6, Seventh Publication, Limited Edition of 100); also a red seal, Kotondo. Blocks cut by K. Maeda; printed by W. Komatsu. Blocks, 13; superimposed printings, 18; edition, 100.

140 NAPPING (Utatane)

The maiden's head is resting on a cloth-covered *hibachi*, a portable heating unit used in a Japanese house. 16″ x 10″

Signed at upper right, "Kotondo Ga" (drawn by Kotondo); red seal, Kotondo. Lower margin: the Japanese title. Reverse side, dated in pencil, "Showa Hachi Nen Ni Gatsu" (2nd Month of the 8th Year of Showa [February, 1933]). Also a double stamp, right side, copyright stamp of the publisher Ikeda, left side, "Hyaku Mai Kagiri Zeppan Hachi Kwai Dai Shi Go" (No. 4, Eighth Publication, Limited Edition of 100); and a red decorative seal. Blocks, 14; superimposed printings, 20; edition, 100.

141 PEONY SNOWFLAKES (BOTAN YUKI)

The Japanese *botan* is a tree-peony with a beautiful blossom; hence the term applied to these large snowflakes. The young woman is clothed in a rain-coat and scarf and carries an oiled-paper umbrella. Her various brightly-colored kimono show at the sleeve openings. 16⅛″ x 10″

Signed at upper right, "Kotondo Ga" (drawn by Kotondo); red seal, Kotondo. Lower margin: the Japanese title. Undated, but published in 1934. Reverse side: double stamp, right side, copyright stamp of the publisher, Ikeda, left side, "Hyaku Mai Kagiri Zeppan Ku Kwai Dai San Go" (No. 3, Ninth Publication, Limited Edition of 100); red seal, Kotondo. Blocks cut by C. Ito; printed by W. Komatsu. Blocks, 16; superimposed printings, 22; edition, 100.

142 MAPLE LEAVES (MOMIJI)

Maiden dressing her hair before a mirror-stand. Her kimono is patterned with maple-leaf and running-water motifs. 16⅛″ x 10″

Signed at right, "Kotondo Ga" (drawn by Kotondo); red seal, Kotondo. Lower margin: title, "Momiji". Undated, but published in 1934. Reverse side: double stamp, right side, copyright stamp of the publisher Ikeda, left side, "Hyaku Mai Kagiri Zeppan Ju Kwai Dai Shi Go" (No. 4, Tenth Publication, Limited Edition of 100); also a red seal, Kotondo. Blocks cut by K. Maeda; printed by W. Komatsu. Blocks, 15; superimposed impressions, 23; edition, 100.

143 PLUM TREE AT NIGHT (YORU NO UME)

Maiden viewing the Winter Plum by the light of a lantern. 16″ x 10⅛″

Signed, lower left, "Kotondo Ga" (drawn by Kotondo). Lower margin: the Japanese title. Undated, but published in 1934. Reverse side: double stamp, right side, copyright stamp of the publisher Ikeda, left side, "Hyaku Mai Kagiri Zeppan ——— Kwai Dai ——— Go" (No. ——, ——— Publication, Limited Edition of 100). Blocks cut by K. Maeda; printed by W. Komatsu. Blocks, 15; superimposed printings, 25; edition, 100.

SHINSUI

144 A FRESH COLLAR (HANYERI)

A fresh neck-piece is being sewed onto an under-kimono, as is the custom. When the collar is soiled it is replaced by a fresh one. 16 3/16″ x 10⅜″

Signed at right, "Shinsui Ga" (drawn by Shinsui); red seal, Shinsui. Undated, but published in 1931. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Zeppan Dai Ni-hyaku-ju-ku Ban" (No. 219 of a Limited Edition of 250); also a small stamp of the publisher, Watanabe, Tokyo. Blocks, about 10; superimposed printings, 25-30; edition, 250.

145 GIFU PAPER LANTERN (GIFU CHOCHIN)

A maiden, dressed in a cotton summer kimono, hanging out a lantern. A reed curtain forms a part of the background. 16 1/16″ x 10 3/16″

Lower right; dated, "Showa Go Nen ——— Uma Natsu" (Summer of "the Year of the Horse," 5th Year of Showa [1930]); signed, Shinsui; red seal, Shinsui. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Zeppan Dai Ni-hyaku-shi-ju-roku Ban" (No. 246 of a Limited Edition of 250); also a smaller stamp of the publisher, Watanabe of Tokyo. Blocks, about 10; superimposed printings, 25-30; edition, 250.

146 AFTER THE BATH (YOKUGO)

Seated on the floor of the bathroom a maiden is wringing out a towel into the bath-tub, which is built below the level of the floor. She is clothed in an elaborate blue and white cotton kimono. Between her teeth she is holding up her long sleeves. 16″ x 10 1/16″

Upper right: dated, "Showa Go Nen Natsu" (Summer of the 5th Year of Showa [1930]); signed, "Shinsui Ga" (Drawn by Shinsui); also a red seal, Shinsui. Right center: circular stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Zeppan Dai Ni-hyaku-san-ju-san Ban" (No. 233 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

147 HOTSPRING (YU NO KA)

A maiden standing on the rocks beside a hotspring drying herself with a blue and white cotton towel. It is autumn, as signified by the bright maple leaves. 16 1/8″ x 10 1/8″

Upper left: dated, "Showa Go Nen Aki" (Autumn of the 5th Year of Showa [1930]); signed, "Shinsui Ga" (drawn by Shinsui). Smaller stamp of the publisher, Watanabe of Tokyo, at lower left. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Zeppan Dai Ni-hyaku-shi-ju-ichi Ban" (No. 241 of a Limited Edition of 250); also a small stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

148 THE GROUNDS OF A SHINTO SHRINE IN SNOW (SHATO NO YUKI)

A young woman with an oiled-paper umbrella, near a stone lantern. She wears a silk coat and high storm *geta*, or stilted shoes, with rubber caps over the toes. 16″ x 10 3/16″

Lower right: dated, "Showa Go Nen ——— Uma Fuyu" (Winter of "the Year of the Horse," 5th Year of Showa (1930]); signed, "Shinsui Ga" (drawn by Shinsui); red seal, Shinsui; also a small stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Zeppan Dai Ni-hyaku-san-ju-go Ban" (No. 235 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

149 BRIGHT AUTUMN (AKI BARE)

A maiden carrying a white brocaded scarf over her arm and a spray of flowers in her hand is shown against autumn grasses and a blue sky. Her round sash-ornament, decorated with maple leaves, is appropriate to the season. 19″x11 15/16″

Upper right: dated, "Showa Go Nen Aki" (Autumn of the 5th Year of Showa [1930]); signed, "Shinsui Ga" (drawn by Shinsui); also a red seal, Shinsui. At lower left, small stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Zeppan Dai Ni-hyaku-ni-ju-go Ban" (No. 225 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

150 HAND MIRROR (TE KAGAMI)

A maiden arranging her hair ornaments, with the aid of a mirror in a small toilet case. 16 1/4″ x 10 3/16″

Right side: dated, "Showa Roku Nen Ichi Gatsu Gan Tan" (1st day of the 1st Month of the 6th Year of Showa [January 1, 1931]); signed, "Shinsui Ga" (drawn by Shinsui); red seal, Shinsui, at lower right, and the small stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Zeppan Dai Ni-hyaku-ni-ju-roku Ban" (No. 226 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

151 GOING TO GATHER SHELLFISH WHILE THE TIDE IS OUT (SHIOHI GARI)

A maiden covering her hair with a blue and white towel preparatory to gathering shellfish on the sands at low tide. Her kimono is appropriately decorated with shell, basket and wave motifs. 16⅛" x 10⅜"

Dated and signed at upper left, "Showa Roku Nen Haru" (Spring, 6th Year of Showa [1931]). "Shinsui Ga" (drawn by Shinsui); red seal, Shinsui. At lower left: small stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-ju-go Ban "(No. 25 of a Limited Series of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

152 RAINY SEASON OF EARLY SUMMER (SAMIDARE)

A young woman with an oiled-paper umbrella on her way to a public bathhouse. On her right arm she carries a brass pan containing her towel and toilet articles. 16¼" x 10⅜"

Left side: dated, "Showa Roku Nen Go Gatsu" (5th Month of the 6th Year of Showa [May, 1931]); signed, Shinsui; and a red seal, Shinsui. Lower right: a small stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Hyaku-shi-ju-ni Ban" (No. 142 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

153 HUNTING FIREFLIES (HOTARU GARI)

A maiden carrying an insect cage in which she has already confined several fireflies. 16¼" x 10⅛"

Lower right: dated, "Showa Roku Nen Shichi Gatsu" (7th Month of the 6th Year of Showa); signed, Shinsui; red seal, Shinsui; also a small stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-hyaku-ni-ju-yo Ban" (No. 224 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

154 FIFTEENTH NIGHT (JU-GO YA)

"Fifteenth night" indicates the approximate time of the first full moon of autumn when moon-viewing parties, including special ceremonies, take place. The subject of this print is a young girl leaning against a verandah post. Her costume and style of dressing the hair are typical of young Japanese school girls. The maple-leaf motif of her kimono is appropriate to the season; autumn grasses are shown in the background. 16¼" x 10⅝"

Upper right: dated, "Showa Roku Nen Hachi Gatsu" (8th Month of the 6th Year of Showa [August, 1931]); signed, "Shinsui Saku" (Made by Shinsui); also a red seal, Shinsui. Lower right: the small stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-hyaku-ni-ju-yo Ban" (No. 224 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

155 CLOUDY NIGHT (Oboro Yo)

A young woman, seated, with a hazy moon behind her. Cherry-blossom petals falling through the air indicate spring. Cherry blossoms also decorate her kimono. 16¼" x 10⅜"

Right side: dated, "Showa Roku Nen Ju-ichi Gatsu" (11th Month of the 6th Year of Showa [November 1931]); signed, "Shinsui Ga" (drawn by Shinsui); also a red seal, Shinsui. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-hyaku-ni-ju-shichi Ban" (No. 227 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

156 THE COVERED HEARTH (Kotatsu)

A young woman wearing a coat is warming herself at the *kotatsu*, a peculiarly Japanese heating unit consisting of a fire in a hearth or brazier over which a quilt, supported by a wooden structure, is thrown to hold in the warmth. Mica background. 16¼" x 10⅜"

Right side: dated, "Showa Roku Nen Ju-ni Gatsu" (12th Month of the 6th Year of Showa [December 1931]); signed, "Shinsui Ga" (drawn by Shinsui); also a red seal, Shinsui. At left, a small stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-hyaku-ju-ku Ban" (No. 219 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; suprimposed printings, 25-30; edition, 250.

157 FIREWORKS (Hana-bi)

A maiden seated upon a bamboo bench at night watching, according to the Japanese title, the "fire flowers". 16 1/16" x 10 1/16"

Lower left: dated, "Showa Shichi Nen Shoka" (Early Summer, 7th Year of Showa [1932]); signed, Shinsui; also a red seal, Shinsui. Lower right: a small stamp of the publisher, Watanabe of Tokyo. Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-hyaku-ju-ku Ban" (No. 219 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

158 DANCING GIRL (Maiko)

A young professional entertainer holding in her left hand the end of her long sleeve. Her sash ornament is in the form of a *tsuzumi*, or drumshaped like an hour-glass. The green object protruding from the top of her sash is a purse or small toilet case. 16 3/16" x 10 1/16"

Upper left: dated, "Showa Shichi Nen Ju Gatsu Ju-go Nichi" (15th day of the 10th Month of the 7th Year of Showa [October 15, 1932]); signed, "Shinsui Saku" (drawn by Shinsui); also a red seal, "Shinsui In" (Shinsui's mark). Lower right: a small stamp of the publisher, Watanabe of Tokyo. Left margin: copyright stamp of the publisher. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-hyaku-ju-shichi Ban" (No. 217 of a Limited Edition of 250); also a smaller stamp of the publisher.

159 SNOWSTORM (FUBUKI)

A geisha, or dancing girl, buffeted by the storm in spite of the oiled-paper umbrella which she carries. 16 3/8" x 10 1/16"

Lower left: signed, "Shinsui Ga" (drawn by Shinsui); also a red seal, Shinsui. Left margin: the date, "Showa Shichi Nen Ju-ni Gatsu" (12th Month of the 7th Year of Showa [December 1932]); above it, the copyright stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-hyaku Ni-ju-ichi Ban" (No. 221 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; super imposed printings, 25-30; edition, 250.

160 RED-FLOWERED PLUM (KOBAI)

A maiden in early spring standing beside an ancient plum tree which has been propped up to prevent its breaking. 16 1/4" x 10 1/8"

Upper right: dated, "Showa Hachi Nen San Gatsu" (3rd Month of the 8th Year of Showa); signed, "Shinsui"; also a red seal, Shinsui. Lower right: a small seal of the publisher, Watanabe of Tokyo. Right margin: copyright stamp of the publisher. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-hyaku-ju Ban" (No. 210 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

161 HAIR (KAMI)

A maiden, evidently before a mirror, straightening her coiffeur with the long end of a comb. 16 5/16" x 10 1/16"

Upper right: dated, "Showa Ku Nen San Gatsu" (3rd Month of the 9th Year of Showa [March 1934]); signed, "Shinsui Ga" (drawn by Shinsui); also a red seal, Shinsui. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-hyaku-ju-ichi Ban" (No. 211 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

162 FIREFLIES (HOTARU)

A maiden in a *yukata*, a thin summer kimono of cotton, catching fireflies. 16"x10"

Right side: dated, "Showa Ku Nen Roku Gatsu" (6th Month of the 9th Year of Showa [June 1934]); signed, "Shinsui Ga" (drawn by Shinsui); also a red seal, Shinsui. Lower right: an indistinct red stamp of the publisher, Watanabe of Tokyo. Right margin: copyright stamp of the publisher. Reverse side: rectangular stamp, "Ni-hyaku-go-ju Mai Kagiri Zeppan Dai Ni-ju-go Ban" (No. 25 of a Limited Edition of 250); also a smaller stamp of the publisher. Blocks, about 10; superimposed printings, 25-30; edition, 250.

SHIRO

163 HAZY EVENING ON THE SHORE OF SHINOBAZU POND (KASUMU YUBE—SHINOBAZU CHIHAN)

The artist has represented a blue haze over the landscape, with sharp detail in the foreground. 14 1/4" x 9 3/8"

Unsigned, but the artist's seal, "Shiro", at lower left on trunk of tree. Left margin: the Japanese title; the date, "Showa Shichi Nen Haru" (Spring of the 7th Year of Showa [1932]); artist's name, Kasamatsu Shiro. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 300.

164 PAGODA IN RAIN AT DUSK (AME NI KURURU TO)

A rainy evening in Ueno Park, Tokyo, in the district called Yanaka. The woman in the foreground wears a raincoat and high rain-shoes; on her arm she carries something wrapped in a *furoshiki*, or square of silk used by the Japanese to encase parcels of all kinds. 14⅝″ x 9½″

Signed at lower right, Shiro; red seal, Shiro. Left margin: the Japanese title; the date, "Showa Shichi Nen Banshun" (Late spring, 7th Year of Showa [1932]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 200.

165 THE SHRINE NEZU GONGEN, MOONRISE (TSUKI NO DE—NEZU GONGEN)

Evening shadow on the shrine buildings, and a full moon above them. 14¼″ x 9½″

Unsigned, but the artist's seal at lower right, Shiro. Left margin: the Japanese title; the date, "Showa Shichi Nen Shi Gatsu" (4th Month of the 7th Year of Showa [April 1932]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 100.

166 THE SERVING OF POWDERED TEA (ZANSHUN CHA-NO-YU)

A young girl folding a square of crimson silk used in the ceremonial serving of tea. She is doing it in conventional motions prescribed by rule. Before her is the black lacquer caddy containing the powdered green tea; the bowl in which the tea will be whipped with water; the bamboo whisk for the whipping; and a narrow spoon for dipping the tea from the caddy. The kettle of hot water is on the hearth in the floor, beside which is the bamboo dipper resting on a bronze stand. There is also a round box for sweets. The floor is covered with the usual straw mats. The shadow of a tree is cast upon the *shoji*, or paper-covered window. 14¼″ x 9⅞″

Unsigned, but the artist's seal, Shiro, at lower left. Left margin: the Japanese title; the date, "Showa Shichi Nen Haru" (Spring of the 7th Year of Showa [1932]); and the artist's name, Kasamatsu Shiro. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 100.

167 EVENING SKY—SUWA SHRINE, NIPPORI (YU-ZORA - NIPPORI SUWA JINSHA)

Stone steps and *torii*, or gateway, leading to the shrine. 14¼″ x 9⅞″

Signed at lower right, Shiro; red seal, "Shiro In" (Shiro's mark). Left margin: the Japanese title; the date, "Showa Shichi Nen Aki" (Autumn of the 7th Year of Showa). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 200.

168 BELL TOWER OF THE TEMPLE GOKOKU-JI IN BRIGHT SNOW (GOKOKU-JI NO SHORO—YUKI BARE)

Sunlight and shadow on a winter's day. 14⅜″ x 9⅞″

Signed at lower right, Shiro; red seal, pine tree design, Kasamatsu. Left margin: the Japanese title; the date, "Showa Hachi Nen San Gatsu" (the 3rd Month of the 8th Year of Showa [March 1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 100.

169 INTERIOR OF A HOT-SPRING BATH-HOUSE AT NOZAWA, SHINSHU PROVINCE (ONSEN NO ASA SHINSHU NOZAWA) 14¼" x 9⁷⁄₁₆"

Signed at lower left, Shiro; red seal, "Shiro In" (Shiro's mark). Left margin: the Japanese title; the date, "Showa Hachi Nen Natsu" (Summer of the 8th Year of Showa [1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 100.

170 CALM MORNING ON CAPE AJIRO, IZU PROVINCE (ASA NAGI—IZU AJIRO MISAKI)

Children hunting shell-fish on the shore at low tide. 14¼" x 9⅞"

Signed at lower right, Shiro; red seal, Shiro. Left margin: the Japanese title; the date, "Showa Hachi Nen Haru" (Spring of the 8th Year of Showa [1933]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, 25; edition, 100.

171 SPRING EVENING ON THE GINZA (HARU NO YO - GINZA)

Evening on the Ginza, the famous shopping street of Tokyo. 14⁵⁄₁₆" x 9⅜"

Signed at lower left, Shiro; red seal, "Shiro In" (Shiro's mark). Right margin: the Japanese title; the date, "Showa Ku Nen Shi Gatsu" (4th Month of the 9th Year of Showa [April 1934]). Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 100.

172 GREAT FESTIVAL (ZOSHIGAYA OESHIKI)

A part of a famous festival procession to the temple Hommonji at Omori, Tokyo, in which thousands of adherents of the Nichiren Sect participate annually on October twelfth. 14⅛" x 8¼"

Signed, Shiro; seal, Shiro Kasamatsu. Left margin: the Japanese title; the date, "Showa Ku Nen" (9th Year of Showa [1934]); and the artist's name, Kasamatsu Shiro. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, 25; edition, 100.

173 GREAT LANTERN OF THE KWANNON TEMPLE, ASAKUSA (ASAKUSA KWANNON-DO O-CHOCHIN)

Huge red paper lantern at the entrance of the temple of Senso-ji, Asakusa Park, Tokyo. This temple, generally referred to as Asakusa Kwannon, is one of the most popular Buddhist temples in Japan. 14¼" x 9½"

Signed at lower right, Shiro; red seal, "Shiro In" (Shiro's mark). Right margin: the Japanese title; the date, "Showa Ku Nen Saku" (Made in the 9th Year of Showa [1934]). Copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 100.

174 SPRING SNOW AT TORIKU SHRINE, ASAKUSA (HARU NO YUKI—ASAKUSA TORIKO JINSHA)

A Shinto shrine on a snowy evening. The shrine lanterns cast a warm glow on the wall. Lights shine through the paper *shoji*, or windows, of the houses at the left. 14¼" x 9⁷⁄₁₆"

Signed at lower left, Shiro; red seal, Shi. Left margin: the Japanese title; the date, "Showa Ku Nen" (9th Year of Showa [1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, 25; edition, 100.

175 CASTLE AT MATSUMOTO, SHINSHU PROVINCE (SHINSHU MATSUMOTO JO)

Matsumoto Castle was erected in 1504 A.D. and is one of a group of feudal fortresses dating from the sixteenth century and unique to Japan. 14 3/16" x 9 7/16"

Signed at lower right, Shiro; red seal, Shi. Left margin: the Japanese title; the date, "Showa Ku Nen Natsu" (Summer of the 9th Year of Showa [1934]). Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 100.

176 RED GATE AT HONGO, IN SNOW (HONGO AKAMON NO YUKI)

An old gate in Tokyo. The women are represented in heavy coats, scarves, high wooden storm-shoes, and oiled-paper umbrellas, whereas the men wear clothing in the Occidental style, as is becoming more and more the custom. 9 3/8" x 14 1/4"

Signed at lower right, Shiro; red seal, Kasamatsu. Right margin: the Japanese title; the date, "Showa Ju Nen" (10th Year of Showa [1935]); also the copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 100.

SHOSON

177 SKYLARK AND PEACH BLOSSOMS (TOKA NI HIBARI)

Bird and flower subjects are favorites with Japanese artists. 14 1/4" x 9 7/16"

Signed, Shoson; red seal, Shoson. Undated, but published in 1931. Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 300.

178 RUNNING WATER AND CHRYSANTHEMUMS (KIKUKA NI RYUSUI)

A purely decorative design; the suggestion of water follows a conventional motif. 14 5/16" x 9 7/16"

Signed at lower right, Shoson; red seal, Shoson. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1931. Blocks, about 20; superimposed printings, about 25; edition, 300.

179 PLUM BLOSSOMS AND BULLFINCH (BAIHA NI UGUISU)

The Japanese plum flowers long before the leaves appear; hence we note that the bullfinch must make an early spring appearance in Japan. 14 1/4" x 9 1/4"

Signed at lower right, Shoson; red seal, Shoson. Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1931. Blocks, 20; superimposed printings, about 25; edition, 300.

180 MAGNOLIA AND MAGPIE (MOKUREN NI ONAGADORI)

This magpie, called the Eastern Blue Magpie, forms an interesting decorative motif in the composition. 14 5/16" x 9 7/16"

Signed, Shoson; red seal, Shoson. Right margin: stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1931. Blocks, about 20; superimposed printings, about 25; edition, 300.

181 RABBITS AND BUSH CLOVER (HAGI NI USAGI)

The bush clover is one of the well-known seven flowers of autumn. The dry-printing of the rabbit's fur is an interesting technique in Japanese wood-block printing. 14¼" x 9⅜"

Signed at lower left, "Shoson"; red seal, "Shoson". Right margin: stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1931. Blocks, about 20; superimposed printings, about 25; edition, 300.

182 MORNING-GLORIES (ASAGAO)

A romantic flower which the Japanese often make use of in their poetry. 14⅜" x 9½"

Signed at lower left, Shoson; red seal, Shoson. Right margin: stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1931. Blocks, 20; superimposed printing, about 25; edition, 300.

183 ROSE MALLOW AND FLY-CATCHER (FUYO NO HANA)

Bird about to pounce upon a spider. 14⅜" x 9½"

Signed at upper left, Shoson; red seal, Shoson. Right margin: stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1932. Blocks, 20; superimposed printings, about 25; edition, 300.

184 A PAIR OF MACAWS (NIWA NO INKO)

A brilliant and highly decorative subject. 14⅛" x 9⁷⁄₁₆"

Signed at lower left, Shoson; red seal, Shoson. Right margin: stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1932. Blocks, about 20; superimposed printings, about 25; edition, 300.

185 BEGONIA AND MANCHURIAN GREAT-TITS (SHUKAIDO NI SHIJUGARA)

A pair of great-tits flying through the rain. 14⅜" x 9½"

Signed at upper right, Shoson; red seal, Shoson. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1932. Blocks, about 20; superimposed printings, about 25; edition, 300.

186 CHERRY ON A MOONLIGHT NIGHT (TSUKI-YO NO SAKURA)

Tones of blue simulating moonlight, and a full moon in early spring. 14¼"x9½"

Signed at lower right, Shoson; red seal, Shoson. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1932. Blocks, 20; superimposed printings, about 25; edition, 300.

187 COXCOMB (KEITO NO HANA)

Nature Study. 14¼" x 9⁷⁄₁₆"

Signed at lower left, Shoson; red seal, Shoson. Right margin: stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1932. Blocks, 20; superimposed printings, about 25; edition, 300.

188 CRANES ON THE SEASHORE (KAIHEN NO TSURU)

Cranes alighting on the shore. 14⁵⁄₁₆" x 9½"

Signed at lower right, Shoson; red seal, Shoson. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1933. Blocks, about 20; superimposed printings, about 25; edition, 300.

189 FLYING EAGLE (TOBU WASHI)

Heavy snowstorm, and eagle flying high in air. 14¼" x 9⅜"

Signed at lower right, Shoson; red seal, Shoson. Right margin: copyright of the publisher, Watanabe of Tokyo. Undated, but published in 1933. Blocks, 20; superimposed printings, about 25; edition, 300.

190 CHERRY BLOSSOMS AND PIGEON (OKA NI HATO)

A pigeon flying beneath a blossoming cherry tree. 14⅜" x 9⅜"

Lower right: dated, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); signed, Shoson; also a red seal, Shoson. Right margin: copyright stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 300.

191 GOLDFISH (KINGYO)

Fan tails, a highly developed breed of Japanese goldfish. 10¾" x 9⅜"

Signed at lower right, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1933. Blocks, 20; superimposed printings, about 25; edition, 300.

192 CARP AND WHITE LOTUS (KOI NI SHIRO SUIREN)

The carp is often kept in pools in Japan as an ornamental fish. 9⅞" x 10¹¹⁄₁₆"

Signed at lower left, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1933. Blocks, 20; superimposed printings, about 25; edition, 300.

193 VINE AND JAPANESE BUNTING (TSUTA NI HOJIRO)

Colorful bird clinging to a branch of brilliantly colored autumn vine. 14¼" x 9⅞"

Signed at lower right, Shoson; red seal, Shoson. Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1934. Blocks, about 20; superimposed printings, about 25; edition, 300.

194 CAT AND GOLDFISH BOWL (KINGYO-BACHI NI NEKO)

A realistic representation of a cat seeking its prey. The cat in Japan, as elsewhere, is considered a wily fisherman. 14⅜" x 9⅝"

Right side: signed, Shoson; red seal, Shoson; and the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]). Right margin: stamp of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 300.

195 LILY BLOSSOMS (YURI NO HANA)

Tiger lilies, grasses, and a butterfly. 14⅝" x 9½"

Signed at lower right, Shoson; red seal, Shoson. Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1934. Blocks, about 20; superimposed printings, about 25; edition, 300.

196 HOLLYHOCKS AND DRAGONFLIES (TACHIAOI NI TOMBO)

A pair of dragonflies hovering over red hollyhocks. 16⅜" x 9⅞"

Signed at lower right, Shoson; red seal, Shoson. Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1934. Blocks, about 20; superimposed printings, about 25; edition, 300.

197 TROUT (AYU)

The Japanese consider this small fish a great delicacy in season (July). 10¾" x 9½"

Signed at lower right, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1934. Blocks, 20; superimposed printings, about 25; edition, 300.

198 FOWL (NIWATORI)

Japanese hen and rooster with chicks. These Japanese fowl are bantam size. 10¾" x 9½"

Signed at lower right, Shoson; red seal, Shoson; and a circular seal of the publisher, Watanabe of Tokyo. Narrow margins; no marginal data. Undated, but published in 1934. Blocks, 20; superimposed printings, about 25; edition, 300.

199 BADGER AND AUTUMN GRASSES (AKIGUSA NI TANUKI)

A badger (?) drumming at the moon; a legendary subject. 10 11/16" x 9 5/16"

Signed at lower left, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1934. Blocks, about 20; superimposed printings, about 25; edition, 300.

200 NEW MOON AND SNOWY HERONS (SAGI NI MIKAZUKI)

Mikazuki, of the Japanese title, really means the moon on the third day, the equivalent of our crescent moon. 10¾" x 9 7/16"

Signed at lower left, Shoson; red seal, Shoson; also a circular seal of the publisher, Watanabe of Tokyo. Narrow margins; no marginal data. Undated, but published in 1934. Blocks, 20; superimposed printings, about 25; edition, 300.

201 OWL ON A CHESTNUT TREE (KURI NI FUKURO)

Owl high in air perched on a chestnut tree against a blue-grey sky. 10¾"x9½"

Signed at lower left, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1934. Blocks, about 20; superimposed printings, about 25; edition, 300.

202 IRIS (HANA SHOBU)

The Japanese iris. 10 5/8" x 9 7/16"

Signed at lower left, Shoson: red seal, Shoson. Narrow margins, no marginal data. Undated, but published in 1934. Blocks, about 20; superimposed printings, about 25; edition, 300.

203 MANDARIN DUCKS AND SNOW (SETCHU NO OSHIDORI)

A pair of ducks swimming beneath snow-laden grasses. 14¼" x 9 5/16"

Signed at right, Shoson; red seal, Shoson. Left margin: copyright stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1935. Blocks, about 20; superimposed printings, about 25; edition, 300.

204 CARP LEAPING UP A WATERFALL (KOI NO TAKI NOBORI)

The effort of the carp to master the waterfall is presented to Japanese children as a lesson in perseverance. 10¾" x 9 3/8"

Signed at lower right, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1935. Blocks, 20; superimposed printings, about 25; edition, 300.

205 KINGFISHER IN THE SNOW (SETCHU NO KAWASEMI)

The brilliant kingfisher is perched on a snow-laden tree-stump over the water. $10\frac{13}{16}''$ x $9\frac{1}{2}''$

Signed at lower right, on the stump, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1935. Blocks, about 20; superimposed printings, about 25; edition, 300.

206 NIGHT HERON AND WILLOW (YANAGI NI GOISAGI)

Heron in the pouring rain perched on an old willow tree. $10\frac{3}{4}''$ x $9\frac{1}{2}''$

Signed at lower right, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1935. Blocks, 20; superimposed printings, about 25; edition, 300.

207 FLYING MANDARIN DUCKS (TOBI KAMO)

Ducks rising from a marsh. $10\frac{5}{8}''$ x $9\frac{3}{8}''$

Signed at lower right, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1935. Blocks, about 20; superimposed printings, about 25; edition, 300.

208 COMMON AND GOLDEN CARP (KOI TO HIGOI)

The carp are admired for their slow graceful movements. $12\frac{7}{16}''$ x $17\frac{3}{4}''$

Signed at lower left Shoson; double red seal, Shoson; also a circular seal of the publisher, Watanabe of Tokyo. Left margin: the date, "Showa Ju Nen Hatsu-haru" (Beginning of spring in the 10th Year of Showa [1935]). Right margin: copyright of the publisher, Watanabe of Tokyo. Blocks, 20; superimposed printings, about 25; edition, 300.

209 MONKEY IN A PERSIMMON TREE (KAKI NI SARU)

Monkeys love persimmons, but this monkey, though surrounded by a wealth of fruit, is foolish enough to desire that which he should not have—the wasp's nest. $10\frac{11}{16}''$ x $9\frac{1}{2}''$

Signed at lower left, Shoson; red seal, Shoson. Narrow margins; no marginal data. Undated, but published in 1935. Blocks, about 20; superimposed printings, 25; edition, 300.

SHUNSEN

210 ONOYE KIKUGORO IN THE ROLE OF KAMPEI (ONOYE KIKUGORO NO KAMPEI)

The actor, Onoye Kikugoro, as Hayashi Kampei in the Fifth Act of the drama Chushingura. This play is based on the revenge taken by forty-seven loyal retainers for the murder of their overlord. It is one of the most popular of the historical plays. $14\frac{13}{16}''$ x $9\frac{7}{8}''$

Signed at upper right, "Taishito Shunsen Shi Ye" (Picture by Taishito Shunsen); red seal, "Taishido". Left center: a stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1931. Blocks, about 20; superimposed printings, about 25; edition, 100.

211 ONOYE KIKUGORO IN THE ROLE OF OMATSURI SASHICHI (ONOYE KIKUGORO NO OMATSURI SASHICHI)

The actor Onoye Kikugoro in the character Sashichi, the fireman. Onoye Kikugoro is a favorite contemporary actor. 14 7/8" x 10 1/8"

Signed at lower left, Shunsen; red seal, Shunsen. At right: the seal of the publisher, Watanabe of Tokyo; also a red seal. Undated, but published in 1931. Blocks, 20; superimposed printings, 25; edition, 100.

212 ICHIKAWA SADANJI IN THE ROLE OF MURABASHI CHUYA (ICHIKAWA SADANJI NO MURABASHI CHUYA)

A favorite actor of Tokyo in a stage pose with a bamboo toothpick in his hand. The background is a view of a castle. 14 3/4" x 10"

Signed at the right: Shunsen; red seal, Natori. Undated, but published in 1931. Blocks, about 20; superimposed printings, about 25; edition, 100.

213 MATSUMOTO KOSHIRO AS THE WHITE-BEARDED IKYU (MATSUMOTO KOSHIRO NO HIGE NO IKYU)

The actor costumed and made up for a role in the drama "Sukeroku". The elaborateness of brocaded costumes and of the conventionalized and exaggerated make-up used in Japanese theatre arts is typified by this print. The blind-printing technique of the white hair and beard is skillfully done. Gray mica ground. 14 15/16" x 10"

Upper right: dated, "Showa Mi no Toshi Ei-jitsu" (Longest Day of the Year of the Serpent in the Showa Era [1929]); signed, "Shunsen Shi Sei" (Made by Shunsen); and red seal, Shinkei. Right center: a stamp of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 100.

214 ICHIMURA UZAYEMON IN THE PLAY SUKEROKU (ICHIMURA UZAYEMON NO SUKEROKU)

This actor plays the leading role, "Sukeroku", in the play by the same name. 15" x 10 1/8"

At right: dated, "Showa Mi no Toshi" (Year of the Serpent in the Showa Era [1929]); signed, "Shunsen Shi" (Picture by Shunsen); red seal, Shun; also the seal of the publisher, Watanabe of Tokyo. Blocks, about 20; superimposed printings, about 25; edition, 100.

215 NAKAMURA KICHIEMON AS OTOKONOSUKE (NAKAMURA KICHIEMON NO OTOKONOSUKE)

The actor made up for a role in the drama "Sendaihagi". His striking costume and the boldness of his facial make-up are indicative of the striking brilliance of the Japanese popular stage. 14 7/8" x 10 1/8"

Signed at upper left, Shunsen; red seal, Shun. At right center, a stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1931. Blocks, about 20; superimposed printings, about 25; edition, 100.

216 ONOYE BAIKO AS ABURAYA OKON (ONOYE BAIKO NO ABURAYA OKON)

The actor is made up for a female role in the play "Iseondo". Formerly all female roles were taken by men, and still are in the traditional historical plays. 14 7/8" x 9 7/8"

Lower left: signed Shunsen; red seal, Shun. Right center: a stamp of the publisher, Watanabe of Tokyo. Undated, but published in 1931. Blocks, about 20; superimposed printings, about 25; edition, 100.

217 LAKE YAMANAKA (Yamanaka Ko)

Snow-capped Mount Fuji reflected in the lake. A large, handsome print of this beautiful subject. $23\frac{13}{16}$" x $18\frac{1}{16}$"

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]); the Japanese title, and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: English title; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12 to 18; superimposed printings, 30-50; edition, 100.

218 CHICKENS (Hiyoko)

A group of chickens around a supported clump of flowering pinks. An oversize print. Prints of this size necessitate large oversized blocks which are exceedingly difficult to handle as they are affected by the weather and liable to alter the synchronization of the printing. 24" x 18"

Autographed at lower left, Yoshida; red seal, Sairan. Left margin: the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]); the Japanese title; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: English title; also the artist's name written with pencil. Printed by the artist: blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

219 VIEW OF KAJIYASHIKI (Kajiyashiki)

Rocky river-bed and snow-covered mountain beyond. $9\frac{3}{4}$" x $7\frac{5}{16}$"

Autographed at lower left, Yoshida; red seal, Hiroshi. Left margin: the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]); the Japanese title; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: the title in English; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12 to 18; superimposed printings, 30 to 50; edition, 100.

220 VIEW OF SUIREN NUMA AND HAKKODA MOUNTAIN (Hakkoda-san Suiren Numa)

Autumn view with Hakkoda Mountain in the distance. $7\frac{1}{4}$" x $9\frac{3}{4}$"

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]); the Japanese title; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: English title; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

221 AUTUMN COLORING ON MOUNT HAKKODA (Hakkoda-san Koyo)

Autumn foliage near Mount Hakkoda. $9\frac{1}{2}$" x $7\frac{5}{16}$"

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]); the Japanese title; and two impressed stamps, one a seal ,Hiroshi, and the other a printer's rubbing pad. Lower margin: English title; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

222 MORNING AT ITOIGAWA (ITOIGAWA NITE ASA)

Early morning light on the mountain peak clearly reflected in the water. See different mood of same subject, print No. 223. $9\frac{3}{4}'' \times 7\frac{1}{4}''$

Autographed at lower left, Yoshida; red seal, Hiroshi. Left margin: the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]); the Japanese title; a character "Ji-zuri", meaning self-printed; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: English title; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

223 EVENING AT ITOIGAWA (ITOIGAWA NITE)

Colorful greyed tones of evening. The blocks used are those of No. 222, with the exception of the ones needed for the clouds, which have been added. $7\frac{5}{16}'' \times 9\frac{3}{4}''$

Autographed at lower left, Yoshida; red seal, Hiroshi. Left margin: the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]); the Japanese title; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: English title; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

224 VIEW OF FUJI MOUNTAIN FROM GOTEMBA (FUJI-YAMA GOTEMBA)

Fuji Mountain with snow-covered sides, in April. $7\frac{1}{4}'' \times 9\frac{3}{4}''$

Autographed at lower left, Yoshida; red seal, Hiroshi. Left margin: the date, "Showa Yo Nen Saku"(Made in the 4th Year of Showa [1929]); the Japanese title; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: English title; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

225 GINGKO TREES IN AUTUMN (AKI NO ICHO)

The gingko tree of Japan is a beautiful sight in autumn as its delicate leaves turn to clear yellow. Two gingko trees in the garden of the artist's former home are shown in this print. $14\frac{11}{16}'' \times 6\frac{3}{8}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]); the series, "Niwa Shi Dai (Gardens, Four Subjects); the Japanese title; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: English title, "Icho in Autumn"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

226 SPRING MORNING (HARU NO ASA)

A garden in Okayama portrayed in the delicate colors of early morning. $6\frac{3}{8}'' \times 14\frac{11}{16}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); the series, "Niwa Shi Dai" (Gardens, Four Subjects); and the Japanese title. Lower margin: a title in English, "A Garden in Okayama"; the artist's name written with pencil; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

227 GARDEN BESIDE A LAKE (KOHAN NO NIWA)

A naturalistic garden on the banks of Lake Biwa, near Kyoto. $6\frac{3}{8}''$ x $14\frac{3}{4}''$
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); the series, "Niwa Shi Dai" (Gardens, Four Subjects); and the Japanese title. Lower margin: a title in English, "A Garden by Lake Biwa"; the artist's name written with pencil; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50. Edition, 100.

228 GARDEN IN SUMMER (NATSU NO NIWA)

A summer-house on a lake; two rose-colored lanterns hang on the verandah. One of the "Niwa Shi Dai" (Gardens, Four Subject). For others of this Series, see prints 225-227. $14\frac{13}{16}''$ x $6\frac{3}{8}''$
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); the Japanese title; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings; 30-50; edition, 100.

229 MOUNT HAKUMAYARIGA (HAKUMAYARIGA-DAKE)

Mountain scenery in the Japanese Alps. $4\frac{15}{16}''$ x $7''$
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: the date, "Showa Yo Nen Saku" (Made in the 4th Year of Showa [1929]); the Japanese title; and two impressed stamps, one a seal, Hiroshi, and the other a printer's rubbing pad. Lower margin: a variation of the Japanese title, "Haku ba Yari"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

230 VIEW AT NABESHIMA (NABESHIMA)

The atmospheric effect of this printing is unusually fine. $9\frac{3}{4}''$ x $14\frac{3}{4}''$
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]); the series, "Seto Nai Kai" (Inland Sea, bordering Seto); and the Japanese title. Lower margin: the Japanese title, "Nabeshima"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

231 VIEW AT SHIRAISHIJIMA (SHIRAISHIJIMA)

View in the Inland Sea; cargo boat in the foreground. $9\frac{3}{4}''$ x $14\frac{3}{4}''$
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]); the series, "Seto Nai Kai" (Inland Sea, bordering Seto); the Japanese title. Lower margin: the Japanese title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

232 VIEW AT KONOSHIMA (KONOSHIMA)

Night scene in the harbor; a nocturnal effect. 9¾" x 14¾"
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]); the series, "Seto Nai Kai" (Inland Sea, bordering Seto); and the Japanese title. Lower margin: the title, "Konoshima"; and the artist's name written with pencil. Printed by the artist: blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50, edition, 100.

233 WAREHOUSES (KURA)

Warehouses and shipping on the waterfront at Tomonoura in the Inland Sea. 9¾" x 14¾"
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa Go Nen Saku" (Made in the 5th Year of Saku [1930]); the series, "Seto Nai Kai" (Inland Sea, bordering Seto); and the Japanese title. Lower margin: Japanese and English title, "Kura in Tomonoura"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

234 HARBOR OF TOMO (TOMO NO MINATO)

A small but busy waterfront. The white plastered buildings are fireproof *go-downs* or warehouses. 9⅝" x 14 9/16"
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]); the series, "Seto Nai Kai" (Inland Sea, bordering Seto); and the Japanese title. Lower margin: English title, "Harbor of Tomonoura"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

235 MORNING AT ABUTO (ABUTO NO ASA)

Early morning glow in the sky and on the water; the start of the fishing fleet. 9¾" x 14¾"
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]); the series, "Seto Nai Kai" (Inland Sea, bordering Seto); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

236 WAITING FOR THE TIDE (SHIO MACHI)

Early morning light on the hills and water. 14 13/16" x 9 11/16"
Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (self-printed); the date, "Showa San Nen Saku" (Made in the 3rd Year of Showa [1928]); the series, "Seto Nai Kai" (Inland Sea bordering Seto); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

237 A CALM DAY (SHIZUKANARU HI)

A view on the Inland Sea, with houses of a fishing village in the foreground and fishing boats in the distance. 9¾″ x 14¾″

Autographed at lower left, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]); the series, "Seto Nai Kai" (Inland Sea, bordering Seto); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

238 THE THREE LITTLE ISLANDS (MITSU KOJIMA)

Junks at anchor in the harbor. 9¾″ x 14¾″

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa (1930]); the series, "Seto Nai Kai" (Inland Sea, bordering Seto); and the title, "Mitsu Kojima". Lower margin: English title; also the artist's name written with pencil. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

239 VIEW AT KINOE (KINOE)

Harbor view on the Inland Sea, with a boat being painted in dry-dock; in the foreground a fisherman in his sampan mending a net. 14 13/16″ x 9¾″

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Go Nen Saku" (Made in the 5th Year of Showa [1930]); the series, "Seto Nai Kai" (Inland Sea, bordering Seto); and the Japanese title. Lower margin: the title, "Kinoe"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

240 SINGAPORE (SHINGAPORU)

The artist visited India and other Oriental countries in 1931 and several of his subjects are from drawings made at that time. 14¾″ x 9⅝″

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title as written in Japanese syllables, "Shi-n-ga-po-o-ru". Lower margin: the title, "Singapole"; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

241 GOLDEN PAGODA IN RANGOON (RANGUUN NO KINTO)

The roof of this Burmese pagoda is covered with gold leaf. 9¾″ x 14¾″

Autographed at lower left, Yoshida; red seal, Hiroshi; also a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title, "Ra-n-gu-u-n no Kinto"; Lower margin: English title; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

242 VICTORIA MEMORIAL (VUIKITORIYA MEMORIYARU)

Sunset in India, with the Victoria Memorial building in silhouette. 9¾″x10¾″

Autographed at lower right, Yoshida; red seal, Hiroshi; also a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Showa" (Made in the 6th Year of Showa [1931]); the title, as written in Japanese syllables, "Vu-i-ku-to-ri-ya Me-mo-ri-ya-ru". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

243 KHANCHINJANGA, MORNING (KANCHIENJIYANGA—ASA)

Rosy lights of early morning on this snow-capped range of the Himalaya mountains, seen from Darjeeling, northern India. A splendid interpretation of atmospheric effect. Printed from the same blocks as Nos. 244 and 245. 9 11/16″ x 14¾″

Autographed at lower right, Yoshida; red seal, Hiroshi; and also a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku (Made in the 6th Year of Showa [1931]); the title, as written in Japanese syllables, "Ka-n-chi-e-n-ji-ya-n-ga"; and "Asa" (Morning). Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

244 KHANCHINJANGA (KANCHIENJIYANGA)

The town of Darjeeling, northern India, at the left, and ranges of the Himalayas in the distance. Numbers 243 and 245 are the same subject in different moods. 9¾″ x 14¾″

Autographed at lower right, Yoshida; red seal, Hiroshi; also a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title as written in Japanese syllables, "Ka-n-chi-e-n-ji-ya-n-ga". Lower margin: a Japanese title; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

245 KHANCHINJANGA, AFTERNOON (KANCHIENJIYANGA—GOGO)

The same subject as Nos. 243 and 244, printed from the same blocks but with a color scheme of blues and pale yellow. 9 11/16″ x 13¾″

Autographed at lower right, Yoshida; red seal, Hiroshi; and a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title, as written in Japanese syllables, "Ka-n-chi-e-n-ji-ya-n-ga"; and "Gogo" (Afternoon) in red. Lower margin: English title; and the artist's name written with pencil. Printed by the artist: blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

246 GHAT AT BENARES (BENARESU NO GATTO)

A sun-drenched ghat on the Ganges River in India. The saris of the women are brilliant; several are stretched out on the steps to dry. The involved color scheme of this print required eighty separate color-printings. 9 11/16″ x 14¾″

Autographed at lower right, Yoshida; red seal, Hiroshi; and a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title, as written in Japanese syllables, "Be-na-re-su no Ga-tsu-to". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 80; edition, 100.

247 GARDEN OF THE TAJ MAHAL, No. 1 (TAJI MAHARU NO NIWA)

The colorful white marble of this famous East Indian mausoleum is in direct contrast to the dark green of the cypress trees. Number 248 is the same subject in different mood. 9¾" x 14¾"

Autographed at lower left, Yoshida; red seal, Hiroshi; also a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title, "Ta-ji-Ma-ha-ru no Niwa-Dai Ichi". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

248 GARDEN OF THE TAJ MAHAL AT NIGHT (TAJI MAHARU NO NIWA-YORU)

An interesting moonlight effect of the same subject as No. 247, the same blocks having been used though with different colors. 9¾" x 14¾"

Autographed at lower right, Yoshida; red seal, Hiroshi; a title in Sanskrit is scarcely discernible. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); "Dai Ni" (Number 2); the title, "Ta-ji Ma-ha-ru no Niwa - Yoru". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

249 FATEHPUR SIKRI (FUWATEPURU SHIKURI)

Interior light effect seen through a stone-cut window in a mausoleum in the deserted city of Fatehpur Sikri, India. 14⅞" x 9¾"

Autographed at lower left, Yoshida; red seal, Horoshi; also a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); and the title, as written in Japanese syllables, "Fu-wa-te-pu-u-ru Shi-ku-ri". Lower margin: an English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

250 THE JAMI MOSJID, DELHI (DERI NO JIYUMA MASHITSUDO)

A sun-drenched scene in India. The steps leading to a famous Mohammedan mosque in Delhi. In the foreground are small open-air shops. 14¾" x 9 11/16"

Autographed at lower right, Yoshida; red seal, Hiroshi; and a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Drawn in the 6th Year of Showa [1931]); and the title, as written in Japanese syllables, "De-ri no Ji-yu-ma Ma-shi-tsu-do". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

251 AMRITSAR (AMURITSUSA)

Mogul architecture of the sixteenth century in India. A beautiful temple, in the city of Amritsar, reflected in the water. 9¾" x 14½"

Autographed at lower right, Yoshida; red seal, Hiroshi; also a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title in Japanese syllables, "A-mu-ri-tsu-sa-a". Lower margin: English title, "Golden Temple of Amritsar"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

252 AJMER GATE, JAIPUR (JIYAIPURU NO AJIYUMERU MON)

A palace gateway in Jaipur dating from the period of Mogul sovereignty in India. Two caparisoned elephants with their mahouts and attendant have just emerged from this gateway. $14\frac{3}{4}'' \times 9\frac{5}{16}''$

Autographed at lower left, Yoshida; red seal, Hiroshi. At lower right, a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title as written in Japanese syllables, "Ji-ya-i-pu-u-ru no A-ji-yu-me-ru Mon". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

253 ELEPHANT (ZO)

One of the processional elephants of Jaipur, India, a city which the artist visited in 1931. $14\frac{3}{4}'' \times 9\frac{5}{8}''$

Autographed at lower left, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-made); the date, "Showa Roku Nen Saku" (Made in 6th Year of Showa [1931]); and the title, "Zo". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

254 HIGH GATE AT AJMER (AJIYUMERU BURENDERUWAJIYA)

Tall, white-coated gate of Mogul architecture. $14\frac{3}{4}'' \times 9\frac{5}{8}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title in Japanese syllables, "A-ji-yu-me-ru no Bu-re-n-de-ru-wa-ji-ya-a"; also a Sanskrit title. Lower margin: English title, "High Gate in Ajmer"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition 100.

255 PALACE AT UDAIPUR (UDAIPURU NO JO)

View within the palace grounds at Udaipur, India, pictured in delicate contrasts of light and shade, with spots of brilliance in the costumes of the two seated figures. $14\frac{3}{4}'' \times 9\frac{11}{16}''$

Autographed at lower right, Yoshida; red seal, Hiroshi; and a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title, as written in Japanese syllables, "U-da-i-pu-u-ru no Jo". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

256 CAVE TEMPLE AT AJANTA (AJIYANTA)

The facade of this cave, No. 1, which is famous for its superb sixth century frescoes, is one of the great architectural features of India. $14\frac{7}{8}'' \times 9\frac{3}{4}''$

Autographed at lower left, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title in Japanese syllables, "A-ji-ya-n-ta". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

257 KAILASA TEMPLE, ELLORA (ERORA, KAIRASA TEMPURU)

An interesting presentation of the famous monolithic temple-compound of Kailasa at Ellora, central India, carved from the living rock of a mountain-side. The excavated walls of the mountain show at the rear and left side; at their bases subsidiary cave chapels have been carved out. $14\frac{3}{4}'' \times 9\frac{11}{16}''$

Autographed at lower right, Yoshida; red seal, Hiroshi; and a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title as written in Japanese syllables and characters, "E-ro-ra, Ka-i-ra-sa Te-n-pu-ru". Lower margin: In English, "By Courtesy of Archaeological Department of Hyderabad"; and, written with pencil, the title, "Kailasa Temple—Ellora", and the artist's name, "H. Yoshida". Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

258 TEMPLE OF MADURA (MADEYURA NO SHINDEN)

The interior of a great Hindu temple at Madura in southern India. Some of the colossal animals and figures used as architectural ornament are shown. $14\frac{13}{16}'' \times 9\frac{5}{8}''$

Autographed at lower left, Yoshida; red seal, Hiroshi; and a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); and the title, "Ma-de-yu-ra no Shinden". Lower margin: English title, "Great Temple in Madura"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

259 DARJEELING IN THE MORNING (DAJIRI-NO-ASA)

Darjeeling is seven thousand feet above the plain, an ideal spot from which to view the glorious ranges of the Himalaya Mountains. $4\frac{3}{8}'' \times 6\frac{3}{4}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the title in Japanese syllables, "Da-a-ji-ri no Asa". Lower margin: English title, "Morning of Darjeeling"; and the artist's name written with pencil, "H. Yoshida". Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

260 SHALIMAR GARDEN (SHIYARAMARU GAADEN)

A small section of the beautiful Mogul garden of the sixteenth century at Lahore in northern India. $14\frac{3}{4}'' \times 9\frac{3}{4}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. At lower left, a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa [1932]); and the title as written in Japanese syllables, "Shi-ya-ra-ma-ru Ga-a-de-n". Lower margin: English title, "Shalimar Garden, Lahore"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

261 GATEWAY AT SANCHI (SANCHI NO MON)

A striking portrayal of one of the tall, stone-carved gateways of the Great Stupa at Sanchi in Bhopal State, India, dating from the Sunga Period (200 B. C. to 20 A. D.) $14\frac{3}{4}'' \times 9\frac{11}{16}''$

Autographed at lower right, Yoshida; red seal, Hiroshi; and a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa [1932]); and the title, "Sa-n-chi no Mon". Lower margin: English title, "A Gateway to the Stupa of Sanchi"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

262 ISLAND PALACE AT UDAIPUR (UDAIPUR NO SHIMA GOTEN)

This is an especially interesting example of wood-block printing to produce an atmospheric effect. $9\frac{3}{4}'' \times 14\frac{3}{4}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa [1932]); and the title, "U-da-i-pu-ru no Shima Goten". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

263 SNAKE CHARMERS (HEBI TSUKAI)

A brilliant street scene in India. In the foreground, a ring of people watching the snake-charmers. The color scheme is a complicated one involving about eighty superimposed printings. $9\frac{3}{4}'' \times 14\frac{11}{16}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa [1932]); and the Jaapnese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 80; edition, 100.

264 ENVIRONS OF AGRA (AGURA KOGAI)

The beaten track outside the city of Agra, India. $9\frac{3}{4}'' \times 14\frac{3}{4}''$

Autographed at lower left, Yoshida; red seal, Hiroshi; and a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa [1932]); the Japanese title; and the characters, "Dai San" (No. 3). Lower margin: English title, and "No. 3"; also the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

265 MOONLIGHT ON THE TAJ MAHAL (TSUKI NO TAJI MAHARU)

The blue-green rendering by the artist is very suggestive of a moonlight effect. $9\frac{3}{4}'' \times 14\frac{7}{8}''$

Autographed at lower left, Yoshida; red seal, Hiroshi; and a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Roku Nen Saku" (Made in the 6th Year of Showa [1931]); the Japanese title, "Tsuki no Ta-ji Ma-ha-ru"; and the characters, "Dai Shi" (No. 4). Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

266 MORNING MIST AT THE TAJ MAHAL (TAJI MAHARU ASAGIRI)

The morning sun enveloping the dome of the Taj and driving away the mists of the night. Print No. 267 is the same subject in a different mood. $14\frac{1}{4}'' \times 20\frac{1}{8}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. At lower left, a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the title, "Ta-ji Ma-ha-ru no Asagiri", and "Dai Go" (No. 5); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa [1932]). Lower margin: English title; also "No. 5"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

267 TAJ MAHAL AT NIGHT (TAJI MAHARU NO YORU)

The artist has made a skilful naturalistic rendering of the famous scenic view, "The Taj Mahal in Moonlight". 14 1/8" x 20 3/16"

Autographed at lower right, Yoshida; red seal, Hiroshi. At lower left, a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa" [1932]); the title in Japanese syllables, "Ta-ji Ma-ha-ru no Yoru"; and "Dai Roku" (the characters for No. 6). Lower margin: English title; No. 6; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

268 CARAVAN FROM AFGHANISTAN (AFUGANISUTAN NO KIYARAVAN)

The caravan in the foreground and the desert and distant snow-capped mountains beyond are all pictured in the brilliant light of day. The same blocks are used for Number 269, with different colors, to represent the same scene in moonlight. 9 3/4" x 14 13/16"

Autographed at lower left, Yoshida; red seal, Hiroshi. At lower right, a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa]1932]); and the title written in Japanese syllables, "A-fu-ga-ni-su-ta-n no Ki-ya-ra-va-n". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

269 CARAVAN FROM AFGHANISTAN, AT NIGHT (AFUGANISUTAN NO KIYARAVAN—TSUKI YO)

The blocks of Number 268 were also used for this print, with the addition of the background for which one or more blocks were necessary. 9 13/16" x 14 3/4"

Autographed at lower left, Yoshida; red seal, Hiroshi. At lower right, a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa [1932]); and the title as written in Japanese syllables, "A-fu-ga-ni-su-ta-n no Ki-ya-ra-va-n Tsuki Yo". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

270 OUTSKIRTS OF A VILLAGE (MACHI HAZURE)

Evening light. The camel caravan at rest; the people seeking entrance to the city before the gates are closed. From a sketch made in India. 9 5/8" x 14 3/4"

Autographed at lower right, Yoshida; red seal, Hiroshi; and a Sanskrit title. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa [1932]); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

271 CAVE TEMPLE NUMBER THREE AT ELLORA (ERORA DAI SAN GO KUTSU-IN)

Interior of one of the marvelous cave temples of Ellora, India, carved out of the solid rock of a hill-side. The sun shining in at the entrance at the right lights up the colorful garments of visitors to the temple. 9 11/16" x 14 11/16"

Autographed at lower right, Yoshida; red seal, Hiroshi; and a title in Sanskrit. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Shichi Nen Saku" (Made in the 7th Year of Showa [1932]); and the Japanese title. Lower margin: "By Courtesy of Archaelogical Department, Hyderabad"; the English title, "No. 3 Cave Temple in Ellora"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

272 KONO FESTIVAL (KONO MATSURI)

The narrow street of a village decorated for a festival. The stall at the left has sweets for sale. The woman with her hands behind her back is carrying a child on her back, within her warm coat. An intricate color arrangement requiring numerous superimposed printings. $14\frac{3}{4}'' \times 9\frac{3}{4}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); and the Japanese title. Lower margin: English title, "Country Holiday"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 80; edition, 100.

273 KYOTO AT NIGHT (KYOTO NO YORU)

The entrance to a tea house on a wet night, with shimmering light reflections. $14\frac{3}{8}'' \times 9\frac{1}{2}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); and the Japanese title. Lower margin: English title; and the artist's name with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

274 AN OLD GATE (BUNNOSUKE CHAYA)

Apparently the entrance to a restaurant, as *chaya* may be literally translated Tea House, or Restaurant. The gate, however, appears to be a temple gate. $14\frac{3}{4}'' \times 9\frac{9}{16}''$

Autographed at lower left, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); and the Japanese title. Lower margin: English title, "A Little Temple Gate"; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

275 KARA BRIDGE AT SETA (SETA NO KARABASHI)

A delightful view from under the overhanging branch of a pine tree. The picturesque wooden bridge, the piles of which are reflected in the water, is a famous one in Japanese history and legend. It spans the outlet of Lake Biwa, near Kyoto. $9\frac{5}{8}'' \times 14\frac{5}{8}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

276 MARUYAMA PARK (MARUYAMA KOEN)

Maruyama Park is a large public park in Kyoto City. $9\frac{5}{8}'' \times 14\frac{3}{4}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); the title, "Maruyama Koen". Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

277 THE GOLDEN PAVILION (KINKAKU)

The "Golden Pavilion" of the temple Rokuonji, or Kinkakuji, in Kyoto, was built by a retiring Shogun, as a retreat for himself. The pavilion and its reflection in the lake of the garden is charming and popular at alll times of the year. $14\frac{13}{16}''$ x $9\frac{9}{16}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

278 EVENING IN NARA (NARA NO YUBE)

The porch of the Temple of Nigatsu-do overlooking the valley below. $14\frac{3}{4}''$ x $9\frac{1}{2}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

279 THE KAMO RIVER (KAMO-GAWA)

A view of the tea-houses along the bank of the famous Kamo River, Kyoto. $9\frac{5}{8}''$ x $14\frac{3}{4}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 18 to 20; superimposed printings, 30 to 50; edition, 100.

280 SARUZAWA POND (SARUZAWA IKE)

An historic pond in Nara, in central Japan. The five-storied pagoda is an ancient one and a familiar landmark in the vicinity. $14\frac{3}{4}''$ x $9\frac{9}{16}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); and the title, "Saruzawa Ike" (literally, "Monkey Swamp Pond").Lower margin: English title; and the artist's name written with pencil. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

281 VIEW AT HAYASE (HAYASE)

River and inns, with a blossoming cherry tree at the left. $9\frac{9}{16}''$ x $14\frac{5}{8}''$

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1932]); and the title in Japanese syllables, "Ha-ya-se". Lower margin: the title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50: edition, 100.

282 SMALL TOWN IN CHUGOKU (CHUGOKU NO KOMACHI)

Houses and other buildings beside a small stream. Chugoku includes many provinces in central Japan. $9\frac{9}{16}''$ x $14\frac{5}{8}''$

Autographed at lower left, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" (Made in the 8th Year of Showa [1933]); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

283 RESTAURANT AT NIGHT (RYORIYA NO YORU)

The cities of Japan abound in first-class small restaurants. In the window at the right are exposed enticing dishes. 14 9/16" x 9 9/16"

Autographed at lower right, Yoshida; red seal, Hiroshi. Left margin: "Ji-zuri" (Self-printed); the date, "Showa Hachi Nen Saku" [1933]); and the Japanese title. Lower margin: English title; and the artist's name written with pencil. Printed by the artist; blocks cut by Maeda. Blocks, 12-18; superimposed printings, 30-50; edition, 100.

YOSHIMITSU

284 GREAT BELL AT THE TEMPLE OF CHION-IN (CHION-IN SHORO)

Every important Buddhist temple has a bell-tower and many have huge bells which are struck, upon occasion, by both monks and laymen alike. 8 5/16"x13 9/16"

Signed at lower right, Yoshimitsu; red seal, Sankokai. Right margin: the series, "Kyoraku Neisho" (Famous Places about Kyoto); the title, "Chion-in Shoro"; also the seal of the publisher, Sato of Kyoto. Reverse side: stamp, "Ni-hyaku Ban Kagiri Zeppan Dai Hachi-ju-ni Go" (No. 82 of a Limited Edition of 200). Undated, but published in 1931. Blocks, 18; superimposed printings, 25; edition, 200.

285 INARI HILL AT FUSHIMI (FUSHIMI INARI-YAMA)

The hillside slopes within the grounds of the famous shrine of Inari near Kyoto, which is famous for its thousands of red *torii*, or gateways, erected by devout donors. 8 3/8" x 13 5/8"

Signed at lower left, Yoshimitsu; red seal, Sankokai. Right margin: the series, "Kyoraku Neisho" (Famous Places about Kyoto); the Japanese title; and the seal of the publisher, Sato of Kyoto. Undated, but published in 1931. Reverse side: a stamp, "Ni-hyaku Ban Kagiri Zeppan Dai Hachi-ju-ni Go" (No. 82 of a Limited Edition of 200). Blocks, 18; superimposed printings, 25; edition, 200.

286 PAGODA AT YASAKA (YASAKA NO TO)

Sun-set glow in the sky, and evening shadows on the buildings. 8 3/8"x13 1/2"

Signed at right, Yoshimitsu; red seal, "Sankokai In" (Sankokai's seal). Right margin; the series, "Kyoraku Neisho" (Famous Places about Kyoto); the Japanese title; also the seal of the publisher, Sato of Kyoto. Reverse side: a stamp, "Ni-hyaku Ban Kagiri Zeppan Dai Hachi-ju-ni Go" (No. 82 of a Limited Edition of 200). Undated, but published in 1931. Blocks, 18; superimposed printings, 25; edition, 200.

287 MOON AT HIROSAWA (HIROSAWA NO TSUKI)

Two Japanese viewing the moon as it appears over the brow of the hill. 8 3/8" x 13 5/8"

Signed at upper left, Yoshimitsu; red seal, Sankokai. Right margin: the series, "Kyoraku Neisho" (Famous Places about Kyoto); the Japanese title; also the seal of the publisher, Sato of Kyoto. Reverse side: a stamp, "Ni-hyaku Ban Kagiri Zeppan Dai Hachi-ju-ni Go" (No. 82 of a Limited Edition of 200). Undated, but published in 1931. Printed by the artist; blocks cut by Maeda. Blocks, 18; superimposed printings, 30; edition, 200.

288 AUTUMN SCENERY AT TAKAO (Takao Shukei)

The maple trees of Japan seem to fill the country at autumn time with a golden and red glow. $8\frac{3}{8}'' \times 13\frac{9}{16}''$

Signed at lower left, Yoshimitsu; red seal, Sankokai. Right margin: the series, "Kyoraku Neisho" (Famous Places about Kyoto); the Japanese title; also the seal of the publisher, Sato of Kyoto. Reverse side: a stamp, "Ni-hyaku Ban Kaigiri Zeppan Dai Hachi-ju-ni Go" (No. 82 of a Limited Edition of 200). Undated, but published in 1931. Blocks, 18; superimposed printings, 25; edition, 200.

289 SNOW ON THE BANKS OF THE KAMO RIVER (Kamo Tsutsumi no Yuki)

A winter day in Kyoto. In the foreground a woman wearing raincoat, scarf and high storm-shoes; a jinrikisha, with hood up against the storm; a peasant with carrying baskets; and at the extreme left a man in a heavy winter overcoat. Signed at lower right, Yoshimitsu; red seal, Sankokai. Right margin: the series, "Kyoraku Neisho" (Famous Places about Kyoto); the Japanese title; and a seal of the publisher, Sato of Kyoto. Undated, but published in 1931. Reverse side: a stamp, "Ni-hyaku Ban Kagiri Zeppan Dai Hachi-ju-ni Go" (No. 82 of a Limited Edition of 200). Blocks, 18; superimposed printings, 25; edition, 200.

ILLUSTRATIONS

Every print in the Exhibition is reproduced here. The arrangement follows the catalogue sequence.

1 2 3 4
5 6 7 8
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17 18 19 20
21 22 23 24
25 26 27 28
29 30 31 32
33 34 35

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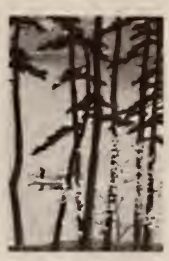

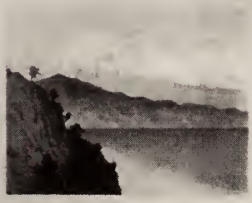

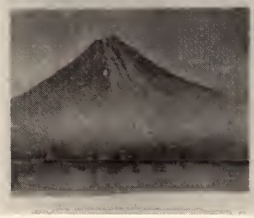

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The Toledo Public Library and the Library of the Museum have arranged special groups of books on Japan and Japanese prints which will be available for readers.

It is hoped that some of these beautiful examples of graphic art may be purchased. Prices are available upon request, and are well within the means of those who may wish to purchase.

The exhibition will be circuited to various museums in the United States after the close of our exhibition. The College Art Association, 137 east 57th Street, New York City, have taken over the management of the circuit. To this Association we are indebted for the mounting of the prints.

The color design on the cover of the catalogue has been chosen as a symbol of the exhibition. It is a Japanese baren, *or rubbing pad, used by all wood-block printers in producing a color print. A braided, circular mat is stitched down to a stiff backing and the whole thing covered with a sheath of bamboo skin tied at the back to form a handle. Grasping this handle the printer after laying the print-paper upon the block, rubs the back of the paper with the baren, thus transferring the color from the block to the paper. This is the simple means by which the Japanese color-print is finally produced. Mr. Hiroshi Yoshida has used this symbol as a seal upon some of his prints and it is reproduced here as the symbol of this particular exhibition.*

Engravings by Toledo Colortype Co., Toledo, Ohio
Printed by The Roberts Printing Co., Toledo, Ohio

CONCORDANCE

by Catalogue Number

The Toledo Museum of Art acquired many of the images shown in these two exhibitions, most of them thanks to the generosity of Hubert D. Bennett. This concordance lists the Museum's prints by catalogue number; accessions from the 1930 catalogue are listed first, followed by those from the 1936 catalogue.

Note: At The Toledo Museum of Art the four digits to the left of the period in the accession number represent the year in which the object was accessioned. In earlier publications the first two digits performed the same function. For example, the current acc. no. 1939.110 is the same as the former acc. no. 39.110. The digits following the period indicate the sequence of accession within the year, e.g. 1939.110 indicates the one hundred and tenth work accessioned in 1939.

1930 Catalogue

Cat. No.	Acc. No.	Cat. No.	Acc. No.	Cat. No.	Acc. No.	Cat. No.	Acc. No.
1	1939.88	29	1939.113	57	1939.141	85	1939.169
2	1939.89	30	1939.114	58	1939.142	86	1939.170
3	1939.90	31	1939.115	59	1939.143	87	1939.171
4	1939.91	32	1939.116	60	1939.144	88	1939.172
5	1930.109	33	1939.117	61	1939.145	89	1939.173
6	1930.108	34	1939.118	62	1939.146	90	1939.174
7	1939.92	35	1939.119	63	1939.147	91	1939.175
8	1930.110	36	1939.120	64	1939.148	92	1939.176
9	1939.93	37	1939.121	65	1939.149	93	1939.177
10	1939.94	38	1939.122	66	1939.150	94	1939.178
11	1939.95	39	1939.123	67	1939.151	95	1939.179
12	1939.96	40	1939.124	68	1939.152	96	1939.180
13	1939.97	41	1939.125	69	1939.153	97	1939.181
14	1939.98	42	1939.126	70	1939.154	98	1939.182
15	1939.99	43	1939.127	71	1939.155	99	1939.183
16	1939.100	44	1939.128	72	1939.156	100	1939.184
17	1939.101	45	1939.129	73	1939.157	101	1939.185
18	1939.102	46	1939.130	74	1939.158	102	1939.186
19	1939.103	47	1939.131	75	1939.159	103	1939.187
20	1939.104	48	1939.132	76	1939.160	104	1939.188
21	1939.105	49	1939.133	77	1939.161	105	1939.189
22	1939.106	50	1939.134	78	1939.162	106	1939.190
23	1939.107	51	1939.135	79	1939.163	107	1939.191
24	1939.108	52	1939.136	80	1939.164	108	1939.192
25	1939.109	53	1939.137	81	1939.165	109	1939.193
26	1939.110	54	1939.138	82	1939.166	110	1939.194
27	1939.111	55	1939.139	83	1939.167	111	1939.195
28	1939.112	56	1939.140	84	1939.168	112	1939.196

Cat. No.	Acc. No.	Cat. No.	Acc. No.	Cat. No.	Acc. No.	Cat. No.	Acc. No.
113	1939.197	153	1939.237	193	1939.276	233	1939.316
114	1939.198	154	1939.238	194	1939.277	234	1939.317
115	1939.199	155	1939.239	195	1939.278	235	1939.318
116	1939.200	156	1939.240	196	1939.279	236	1939.319
117	1939.201	157	1939.241	197	1939.280	237	1939.320
118	1939.202	158	1939.242	198	1939.281	238	1939.321
119	1939.203	159	1939.243	199	1939.282	239	1939.322
120	1939.204	160	1939.244	200	1939.283	240	1939.323
121	1939.205	161	1939.245	201	1939.284	241	1939.324
122	1939.206	162	1939.246	202	1939.285	242	1939.325
123	1939.207	163	1939.247	203	1939.286	243	1939.326
124	1939.208	164	1939.248	204	1939.287	244	1939.327
125	1939.209	165	1939.249	205	1939.288	245	1939.328
126	1939.210	166	1939.250	206	1939.289	246	1939.329
127	1939.211	167	1939.251	207	1939.290	247	1939.330
128	1939.212	168	1939.252	208	1939.291	248	1939.331
129	1939.213	169	1939.253	209	1939.292	249	1939.332
130	1939.214	170	1939.254	210	1939.293	250	1939.333
131	1939.215	171	1939.255	211	1939.294	251	1939.334
132	1939.216	172	1939.256	212	1939.295	252	1939.335
133	1939.217	173	1939.257	213	1939.296	253	1939.336
134	1939.218	174	1939.258	214	1939.297	254	1939.337
135	1939.219	175	1939.259	215	1939.298	255	1939.338
136	1939.220	176	1939.260	216	1939.299	256	1939.339
137	1939.221	177	1939.261	217	1939.300	257	1939.340
138	1939.222	178	1939.262	218	1939.301	258	1939.341
139	1939.223	179	1939.263	219	1939.302	259	1939.342
140	1939.224	180	1939.264	220	1939.303	260	1939.343
141	1939.225	181	1939.265	221	1939.304	261	1939.344
142	1939.226	182	1939.266	222	1939.305	262	1939.345
143	1939.227	183	1940.137	223	1939.306	263	1939.346
144	1939.228	184	1939.267	224	1939.307	264	1939.347
145	1939.229	185	1939.268	225	1939.308	265	1939.348
146	1939.230	186	1939.269	226	1939.309	266	1939.349
147	1939.231	187	1939.270	227	1939.310	267	1939.350
148	1939.232	188	1939.271	228	1939.311	268	1939.351
149	1939.233	189	1939.272	229	1939.312	269	1939.352
150	1939.234	190	1939.273	230	1939.313	270	1939.353
151	1939.235	191	1939.274	231	1939.314	271	1939.354
152	1939.236	192	1939.275	232	1939.315	272	1939.355

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273	1939.356	305	1939.388	50	1939.420	182	1939.451
274	1939.357	306	1939.389	62	1939.421	183	1939.452
275	1939.358	307	1939.390	63	1939.422	184	1939.453
276	1939.359	308	1939.391	70	1939.423	185	1939.454
277	1939.360	309	1939.392	72	1939.424	186	1939.455
278	1939.361	310	1939.393	73	1939.425	187	1939.456
279	1939.362	311	1939.394	74	1939.426	188	1939.457
280	1939.363	312	1939.395	75	1939.427	189	1939.458
281	1939.364	313	1939.396	76	1939.428	193	1939.459
282	1939.365	314	1939.397	77	1939.429	195	1939.460
283	1939.366	315	1939.398	78	1939.430	196	1939.461
284	1939.367	316	1939.399	79	1939.431	203	1939.462
285	1939.368	317	1939.400	80	1939.432	221	1947.38
286	1939.369	318	1939.401	81	1939.433	226	1939.463
287	1939.370	319	1939.402	82	1939.434	227	1939.464
288	1939.371	320	1939.403	83	1939.435	228	1939.465
289	1939.372	321	1939.404	85	1939.436	253	1947.36
290	1939.373	322	1939.405	90	1939.437	236	1950.244
291	1939.374	323	1939.406	91	1939.438	246	1950.245
292	1939.375	324	1939.407	92	1939.439	247	1947.35
293	1939.376	325	1939.408	93	1939.440	272	1939.466
294	1939.377	326	1939.409	96	1939.441	273	1939.467
295	1939.378	327	1939.410	97	1939.442	274	1939.468
296	1939.379	328	1939.411	154	1947.53	275	1939.469
297	1939.380	329	1939.412	160	1939.443	276	1939.470
298	1939.381	330	1939.413	169	1939.444	277	1939.471
299	1939.382	331	1939.414	170	1939.445	278	1939.472
300	1939.383	332	1939.415	177	1939.446	279	1939.473
301	1939.384	333	1939.416	178	1939.447	280	1939.474
302	1939.385	334	1939.417	179	1939.448	281	1939.475
303	1939.386	335	1939.418	180	1939.449	282	1939.476
304	1939.387	336	1939.419	181	1939.450	283	1939.477

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Note: This index identifies the sections of each catalogue that describe work by each artist. References are listed under the primary name used by the author. Alternative names are cross-referenced to the primary names. All names follow the spelling and hyphenation used in the 1930 and 1936 catalogues.

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Goyo	1–9B	
Hakuho		1–2
Hashiguchi Kiyoshi. *See* Goyo.		
Hasui	25–113C	3–114
Ito Hajime. *See* Shinsui.		
Kampo	327–336	
Kawase-Bunjiro. *See* Hasui.		
Kazuma	167–172	
Kimama Zukin. *See* Kampo.		
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Koka. *See* Toyonari		
Koson. *See* Shoson.		
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